

BBC

DOCTOR WHO



THE **FIRST**
DOCTOR

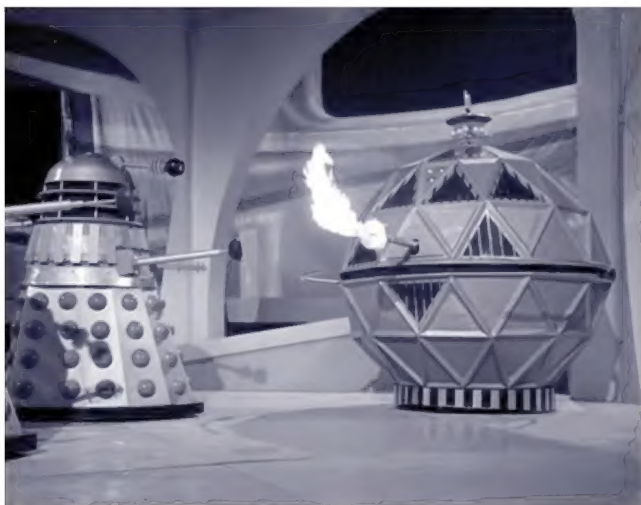
THE COMPLETE HISTORY



STORIES 14-17

THE CRUSADE, THE SPACE MUSEUM,
THE CHASE AND THE TIME MEDDLER





BBC

DOCTOR WHO

THE COMPLETE HISTORY

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THE SPACE MUSEUM

THE CHASE

THE TIME MEDDLER

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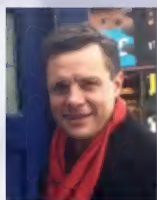
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Welcome

The four stories in this volume cover an important period of transition in the series. By this point, at just over a year old, *Doctor Who* was beginning to push the boundaries of the format and to explore its possibilities. As the audience became increasingly familiar with the series, inevitable questions began to present themselves: Who exactly is the Doctor? Are there other people like him? If you can time travel, can you change history? Doubtless these questions occurred to the production team as well, and the writers started to rise to the challenge of answering them.

The Crusade [1965 – see page 6] is a solid historical adventure of the kind we'd seen before in the guise of *The Aztecs* [1964 – see Volume 2] and *The Reign of Terror* [1964 – see Volume 3]. The Doctor and his companions land in a well known period

Below:

The Doctor steps back in time in *The Crusade*.



of history, get to meet some famous faces and manage to escape with their lives, leaving time unchanged. By comparison, the very next story, *The Space Museum* [1965 – see page 34] is all about changing the future, with the Doctor and his chums understandably rather keen to avoid being pickled for eternity as exhibits.

With *The Chase* [1965 – see page 62], the TARDIS is central to the story rather than just being a device to get the regulars in and out of the adventure. And the Daleks have got their own TARDIS (or DARDIS, as it was referred to in the stage directions of the script). As the title suggests, the whole story is a chase, jumping around time and space in a way that hadn't been attempted before.

Yet another time machine turns up in *The Time Meddler* [1965 – see page 116], and this time it's a genuine TARDIS, belonging to another member of the Doctor's own people.

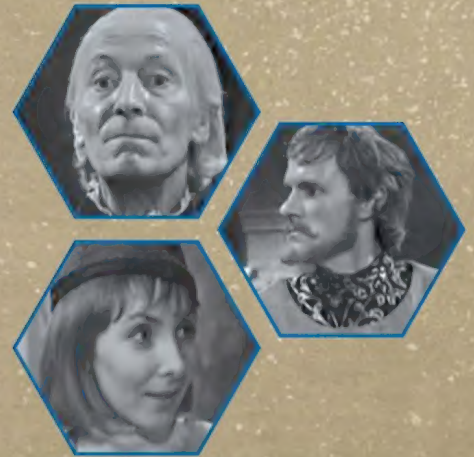
Changing history is the basis of *The Time Meddler*, and this is a concept that the series would return to on many more occasions in the future.

Of course, the other big change for the series was the departure of Ian and Barbara in *The Chase*. The two schoolteachers had been on board the TARDIS since the very beginning. With Susan having already departed in *The Dalek Invasion of Earth* [1964 – see Volume 4], this left only the Doctor from the original line-up. *Doctor Who* was changing, striding forward into the future with new characters and new concepts.

John Ainsworth – Editor



'THE BIG CHANGE FOR THE
SERIES WAS THE DEPARTURE OF
IAN AND BARBARA.'



THE CRUSADE

▶ STORY 14

King Richard the Lionheart and Saracen ruler Saladin are at war. When the TARDIS lands in twelfth-century Palestine, Barbara is kidnapped and the Doctor, Ian and Vicki find themselves caught up in the conflict of the Third Crusade.



Introduction

The Doctor often tries to hoodwink people into travelling with him, telling them he'll show them the wonders of the universe. What he neglects to mention is that his travels are fraught with danger. Quite often, in the early days of the series, the travellers had barely landed before they found themselves dodging various life-threatening situations and desperately trying to get back to the TARDIS. It poses the question why they bothered travelling at all. *The Crusade* presents one possible answer. If there's one thing that's likely to put a spring in the First Doctor's step, it's the chance to rub shoulders with notorious world leaders. In *Marco Polo* [1964 – see Volume 2] he became Kublai Khan's gambling buddy, in *The Romans* [1965 – see Volume 4] he took a sauna with Nero.

Arriving in twelfth-century Palestine, in *The Crusade*, the Doctor wastes no time in

inveigling himself into the court of Richard the Lionheart. Over the course of the four episodes, he engages in quite a battle of wills, as he tries his best not to anger the capricious King. This tale of Middle Eastern diplomacy is – in the very best sense – stagey, and may seem a world away from the later *Doctor Who* that only rarely stopped off in history. Nevertheless, stories like *The Masque of Mandragora* [1976 – see Volume 25] were similarly theatrical and, more recently, episodes featuring famous historical writers have borrowed elements from their great works and threaded them into the dialogue.

It's quite possible that the sort of historical high jinks that we find in *The Crusade* might crop up, in some form, in a modern-day adventure. The other plot thread, however, that makes up the bulk of the story, would be difficult to reproduce today. El Akir is quite probably the most sadistic villain the series has ever seen. Unusually for *Doctor Who* there are strong hints at sexual violence. The deep scar that runs up his face and through his left eye was sustained when he tried to force his brother's widow to marry him. He has a harem of women who fear and hate him. In the dramatic conclusion to the third episode, he tells Barbara that the only pleasure left for her is death – and death is a long way away.

It's perhaps fitting that El Akir dies in a way that would also be unlikely to make it into *Doctor Who* nowadays – stabbed in the back with a knife. It's worth remembering when critics claim the series is getting too violent, that it has always ventured into incredibly dark territory... ■

Below:
The Doctor
talks
his way
into court...



'EL AKIR IS PROBABLY THE MOST
SADISTIC VILLAIN THE SERIES
HAS EVER SEEN...'

THE LION

El Akir and two of his fellow Saracens are stalking Richard the Lionheart through a wood near Jaffa. One of Richard's knights, Sir William des Preaux, fears that they will be ambushed. [1]

The TARDIS lands nearby. No sooner has Barbara emerged than she is grabbed by one of the Saracens and dragged away. The Doctor, Ian and Vicki hear the Saracens attacking the King's party. William tells the Saracens he is the King and they take him prisoner while Richard escapes, leaving behind his jewelled belt. Ian faces the remaining Saracen who is killed by another of the knights. [2]

The Doctor finds the King's belt and realises that if he returns it he should be able to gain the King's favour. They will need his assistance to find Barbara.

Barbara and William are taken to the Sultan's encampment at Ramlah. William suggests to Barbara that she should pose

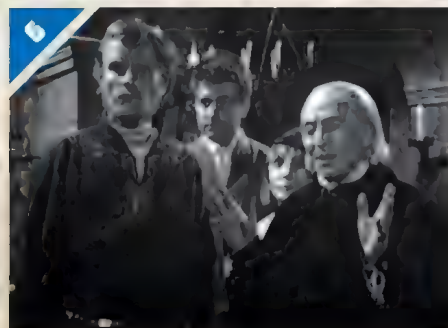
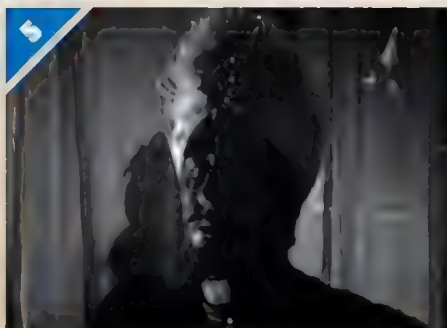
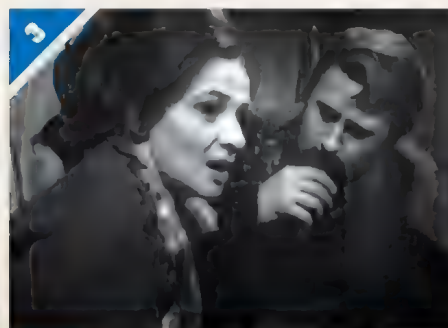
as Richard's sister Joanna. [3] El Akir enters and warns them that they have no rights.

The Doctor and Vicki visit a merchant in Jaffa called Ben Daheer. The Doctor hides in Ben's shop as an Englishman called Thatcher delivers some stolen clothes. The Doctor causes a diversion allowing him to throw some clothes to Vicki waiting outside. [4]

El Akir presents Barbara and William to the Sultan's brother Saphadin while the Sultan, Saladin, listens from behind a curtain. [5]

He emerges and informs El Akir that his prisoners are not Richard and Joanna. Saladin speaks to Barbara alone and is beguiled by her tales.

The Doctor, Ian and Vicki (now dressed as a boy) return Richard's belt to him in Jaffa. He is grateful but when Ian offers to go to Saladin to arrange for the release of Barbara and William, Richard says he will never trade with the man who killed his friends. [6]





THE KNIGHT OF JAFFA

The Doctor persuades Richard that he could use the fact that Saladin has captured one of his knights by mistake to make Saladin look foolish.

Richard's sister Joanna takes a liking to Vicki – or 'Victor' as she calls herself. The Chamberlain is suspicious, however, as he recognises her clothes as stolen. The Doctor and Ian overhear Joanna telling Richard that she wants him to make peace. [1]

El Akir arranges for a merchant called Luigi to deliver Barbara to him. Luigi enters Barbara's room claiming to have been sent for her by Sir William. Barbara goes with him to the stables – where El Akir is waiting for her. [2]

Richard dictates a letter to Saphadin offering him Joanna's hand in marriage. Then he meets the Doctor, Ian and Vicki. He wants Ian to go to Saladin and beg for Sir William and Barbara's release. To give

Ian the authority to act as his emissary the King dubs him Sir Ian, Knight of Jaffa. [3]

Luigi meets Saphadin to offer him his wares while Saladin listens from behind a curtain. Saladin emerges to ask Luigi if he knows anything about his missing prisoner. Luigi is incriminated by a mislaid glove and confesses that he gave Barbara to El Akir. [4]

The Doctor is accused by the Chamberlain and Ben Daheer of stealing. The Doctor points out that if Ben was selling stolen clothes then he must have got them from whoever stole them. [5] Ben identifies Thatcher as the real thief.

Arriving in Lydda, Barbara overpowers her guards and escapes.

Ian arrives at Saladin's palace and Sir William informs him that Barbara has been abducted by El Akir.

Barbara is chased through the narrow streets by El Akir's men. [6] She pauses for breath against a wall – and a hand is clamped over her mouth.

THE WHEEL OF FORTUNE

The hand belongs to Haroun, who wishes to help Barbara escape El Akir's men. She goes with him.

Joanna discovers that Vicki is actually a girl, but forgives the deception. She sends Vicki out, then tells the Doctor that she senses Richard has made a plan involving her. He offers to find out what it is. [1]

Haroun takes Barbara to his home where she meets his daughter, Safiya. [2] Haroun explains that El Akir kidnapped his other daughter Maimuna and killed his wife and son. He goes to see if it is safe for Barbara to escape. He is caught by El Akir's men and knocked violently to the ground.

Richard informs the Earl of Leicester of his plan to end the war by marrying his sister to Saphadin. The Doctor doubts whether Joanna would agree but Richard

says she could not refuse, given the number of lives at stake. [3]

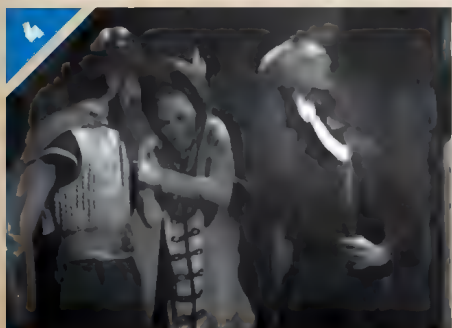
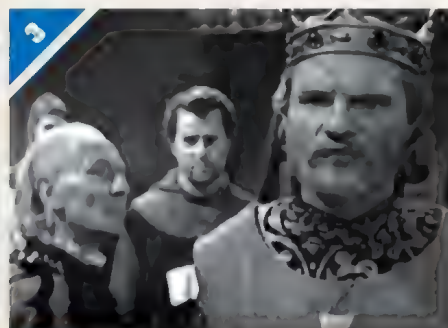
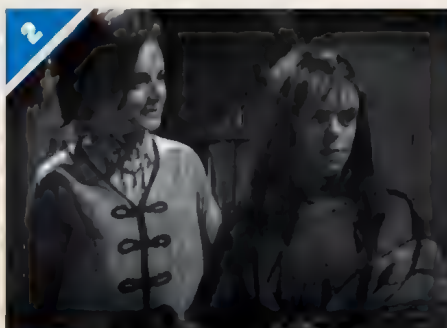
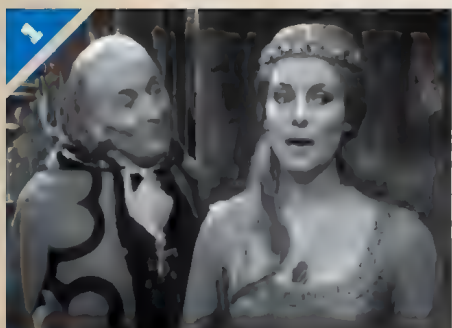
Saphadin shows his brother the letter from the King. Saladin does not trust Richard's motives but tells his brother to reply agreeing to the marriage – but to prepare for battle.

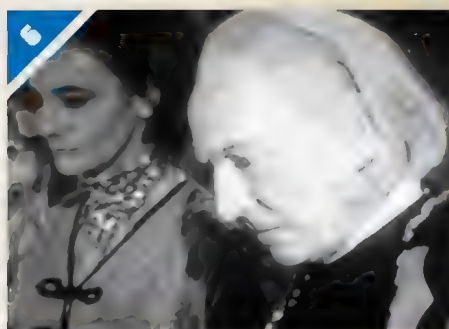
Haroun's house is searched by El Akir's men and Barbara gives herself up to save Safiya. [4]

Out in the desert, Ian is attacked by bandits and knocked unconscious.

Vicki is attired in a fine dress. Joanna asks the Doctor if Richard told her about his plans; the Doctor refuses to break the King's confidence so Joanna asks Leicester instead. Moments later, she turns against her brother, accusing him of planning to send her to Saphadin “bathed in oriental perfume”. [5] The King threatens to order her and she threatens to defy him with the Pope. Richard accuses the Doctor of giving away his plan.

At El Akir's palace, Barbara is told that the only pleasure left for her is death. [6]





THE WARLORDS

Barbara refuses to show El Akir any fear. Instead, she pushes him over and flees through his palace. She runs into the seraglio where the women of the harem hide her. [1]

Ian is staked to the ground by the bandit Ibrahim. Ibrahim has put some date honey on Ian's wrists and chest to attract desert ants. [2]

Leicester has Vicki brought to him for questioning. The Doctor interrupts, and then the King emerges from hiding and orders Leicester to go to his men and prepare for battle. After he has gone, Richard advises the Doctor and Vicki to leave [3]. Leicester thinks they are spies and has them followed.

Ian tricks Ibrahim into cutting him free and overpowers him. Barbara discusses a potential escape with Maimuna; the corridor outside leads to a balcony that overlooks the garden. Meanwhile another

member of the harem, Fatima, betrays Barbara's hiding place to El Akir.

Ian forces Ibrahim to take him to El Akir's palace where they find the guard lying dead. [4] While Ian goes inside, Ibrahim will steal El Akir's horses.

El Akir bursts into the seraglio searching for Barbara. He is about to kill Maimuna when Haroun appears behind him and stabs him in the back. Ian helps Haroun overpower the guards and they escape with Barbara and Maimuna while the women attack Fatima.

Leicester has ordered his men to search the wood near Jaffa. Vicki slips past them to the TARDIS where Ian and Barbara are waiting but the Doctor is caught. Ian tells Leicester the Doctor is a Saracen spy and Leicester lets him take the Doctor away for execution. [5] They rush into the TARDIS. It dematerialises, and Leicester believes they have been spirited away by fiends.

In the TARDIS, the control room suddenly goes dark and the Doctor and his companions stand frozen... [6]

Pre-production

David Whitaker had left his role as story editor of *Doctor Who* at the end of the series' first year of production in October 1964, making a return to freelance writing. He had already been informally commissioned to write a two-part *Doctor Who* serial to introduce a new companion around August. This would ultimately become *The Rescue* [1965 – see Volume 4] and was delivered in time for production to begin again on the series in November. On Sunday 1 November, producer Verity Lambert commissioned him to pen a four-part historical serial to counterbalance *Doctor Who*'s leaning towards science-fiction adventures. The target delivery date for this was Friday 8 January 1965 with the plan that it would be recorded during March. The scripts

Below:

A man with the heart of a lion – King Richard.



were delivered during the first two weeks of January (the first episode by Wednesday 6, the second by Thursday 7 and the remainder by Friday 15) and referred to by the BBC as *Dr Who and the Crusades*.

Whitaker's story retained the character of Vicki whom he had developed in *The Rescue*. Maureen O'Brien had initially been booked only for 12 episodes, but on Thursday 28 January the decision was taken to contract her for another 14 instalments; the actress was formally contracted on Friday 19 March.

The Third Crusade

The historical setting for the serial was a period that fascinated Whitaker: the Third Crusade. Between 1189 and 1192, the Europeans waged a war endorsed by the Catholic Church against the heathen non-Christians in order to recover Palestine, and Jerusalem in particular, from the expanding Muslim empire. Studying the historical figures involved, particularly King Richard I and his sister Joan, Whitaker liked the characters even more and realised that they were perfect material for a character-driven drama – one which would become his favourite set of scripts for the series. "I became fascinated with the relationship between Richard and his sister, which was almost incestuous in its intensity," commented Whitaker in *Doctor Who Magazine*.

Whitaker's storyline drew upon two actual events: an ambush on King Richard near Jaffa in November 1191, and an earlier attempt by the King to barter peace by arranging a marriage between



Left:
The Doctor charms the ladies of the court.

Joanna and Saphadin, the brother of his opponent Saladin, in October 1191; the dates of the two events were transposed for dramatic purposes. Also in October 1191, Saphadin had granted an audience to Reynard of Sidon, an emissary of Conrad of Tyre; this became the character of Luigi Ferrigo.

A document assembled around April 1965 listing all the serials produced by Verity Lambert described *The Crusade* as a 'four part Richard the Lionheart story between the second and third Crusade. Our travellers become involved with Richard's attempt to marry his sister to Saladin's brother. It fails and the Third Crusade begins.'

The scripts were originally known under the collective title *Dr Who and the Saracen Hordes* (*The Lion-heart* was also a working title), with the four individual episode titles being *The Lion*, *Damsel in Distress* (latterly *The Knight of Jaffa*),

Changing Fortunes (latterly *The Wheel of Fortune*) and *The Knight of Jaffa* (latterly *The Warlords*).

The script for *The Lion* noted the pronunciation of Saladin as 'Salahdin' and Preaux as 'Pray-oh'. The Doctor was generally referred to throughout as 'Doctor Who' and the market trader at Jaffa was initially 'Ben-Daheer'.

Story editor Dennis Spooner was amazed by the scripts that Whitaker submitted, finding them extremely adult and near-Shakespearean in their dialogue. A number of cuts were made, however. *The Lion* lost some of the material leading up to the forest ambush, comments from Saladin about Barbara being a diversion for his court, and

Connections: Growing empire

- ▶ Salah al-Din al-Ayyubi – noted for justice and chivalry – was known to the Europeans as Saladin. His rise to power began in 1169, and by 1175 he controlled Syria and Cairo as a single Arab state, expanding the Muslim empire by seizing Jerusalem in October 1187.



Connections: Royal family

Richard became King of England in November 1189 and within months was embarking upon the Third Crusade with Philip II of France. The end of 1190 was spent in Sicily where Philip and Richard quarrelled over the domination of Messina and Richard's betrothal to Philip's sister, Alys. Richard also retrieved his 25-year-old sister Joan – the

widowed queen of Sicily – who joined his entourage.



dialogue as the King's wounds were tended at the palace. *The Knight of Jaffa* had trims made to the scene in which Joanna observes that her brother is wounded, to the scene in which the Doctor and Vicki say goodbye to Ian, and to the sequence featuring the Chamberlain, Ben Daheer and the stolen clothes. *The Wheel of Fortune* lost several lines of dialogue from both Joanna's angry outburst over Richard's plans and her comments on how she would wish to meet a new husband.

Richard Coeur de Lion was described in Whitaker's scripts as a 'superbly handsome virile-looking man

in his early 30s. His hair is red-gold, he is taller than average,' while his sister Joanna 'has fair hair and is not tall. Her figure and

carriage are superb.' The villain of the piece, Emir El Akir, was 'in his late 30s, powerful; dangerous looking, accustomed to leading men. His clothes are richly embroidered' and his temporary accomplice in the episode *The Knight of Jaffa* was Luigi Ferrigo, 'a Genoese merchant... Luigi is a devious man, ruled by greed, bought by money. He is 40, thin and ugly'.

At Richard's court in Jaffa were the Chamberlain – 'a tall, dignified figure, conscious of his position as court administrator' – and the Earl of Leicester, described as 'a tough, small but active man in his 40s'. Barbara's ally in Lydda, Haroun Ed-diin, was 'a powerful, virile-looking man in his middle forties, his clothes are poor' while Ian's attacker-turned-cohort in the final episode was 'a revolting-looking Arab, wearing ragged clothes and grinning with broken teeth... The Arab always speaks most pleasantly and with great humour, as if to a friend'. The character was later named Ibrahim.

Right:
Staring
contest...





Pre-Production

Left:
Joanna and
Richard have
a family feud.

The BBC staff director assigned to the serial was Douglas Camfield. This was his first major directing job; after some years as a production assistant (including *100,000 BC* [1963 – see Volume 1] and *Marco Polo* [1964 – see Volume 2], Camfield had proved himself a capable director when he had helmed the final episode of *Planet of Giants* [1964 – see Volume 3]. He was delighted to receive Whitaker's script. "It was the best *Doctor Who* script I've ever worked on," commented Camfield in the fanzine *The Doctor Who Review*, "beautifully written, meticulously researched, and I don't remember having to alter a line. I enjoyed working on a costume piece because of the research involved and the challenge of trying to recreate another world in another time."

Inappropriate

One ingredient of the script had to be toned down as guest star Julian Glover recalled in the fanzine *Shada*: "There was only one element that we were required to cut, which was the possible sexual relationship between Richard and

his sister... But that had to go – William Hartnell just wouldn't have it in the script at all." Hartnell felt that this was unsuitable in what was essentially a family series. The material was apparently edited out in conjunction with Spooner.

The set designer on the serial was Barry Newbery, who had worked on *100,000 BC*, *Marco Polo* and *The Aztecs* [1964 – see Volume 2]. *Behind the Veil of Arabia*, a 1962 volume compiled by Danish author Jørgen Bisch living in Arabia in the 1950s, proved extremely useful in Newbery's research, especially the photographs of original architecture from the period of the Crusades still present in Jaffa. The props which adorned Newbery's sets were hired from a company called Old Times Props House. Daphne Dare and Sonia Markham continued to supervise costumes and make-up respectively, as they had on many previous stories. ■

Connections: Further adventures

► In *The Lion*, Barbara catalogues some of her recent adventures, mentioning a world ruled by insects (*Vortis in The Web Planet* [1965 – see Volume 4]), Nero's Rome (*The Romans* [1965 – see Volume 4]) and England of the far future (*The Dalek Invasion of Earth* [1964 – see Volume 4]).



Production

Filming on 35mm stock took place on the sound stages of the BBC Television Film Studios at Ealing from Tuesday 16 to Thursday 18 February 1965. The first day's work included all the scenes requiring William Russell, who was released from a day's rehearsal on *Invasion*, the fifth episode of the preceding serial *The Web Planet* [1965 – see Volume 4]. Russell was required to perform two action sequences

on film. The first was a fight with a Saracen warrior played by stuntman Val Musetti. This was choreographed by fight arranger Derek Ware and performed on the forest set for *The Lion*. The second was a fight with David Brewster playing a bandit in the desert for *The Wheel of Fortune*. This second scene had been rescheduled in the script to allow it to be shot on film; this would be the only sequence in the episode to feature Ian, allowing Russell to enjoy a week's holiday.

'THE BBC STAFF DIRECTOR ASSIGNED
TO THE SERIAL WAS DOUGLAS CAMFIELD.
THIS WAS HIS FIRST MAJOR
DIRECTING JOB.'

Connections: 1001 nights

▶ Barbara's evocative depictions of her previous adventures lead Saladin to compare her to Scheherezade, the storyteller from *The Arabian Nights*. In the story, King Shahryar of Central Asia hated women and decreed that he would marry and kill a new wife each day, but Scheherezade devised a long story which intrigued the King so much that he

let her live each night to discover how it continued.



Below:

The King ponders (possibly deciding which piece of fruit to have).



Two shots calling for black ants to advance upon Ian in *The Warlords* were shot on film. Assistant floor manager Michael Briant (later a director on the series) arranged for a colony of around 75 black ants to be supplied by London Zoo. The second shot required was to show the ants on Ian's hand, moving up his arm – an experience which Russell flatly refused to be subjected to. It was agreed that Viktors Ritelis, a tough Balkan and Camfield's production assistant, would double for Russell's arm in this shot. During the filming of these sequences, many of the insects died under the heat

of the film studio lights.

Filming on Wednesday 17 continued with forest sequences for the first and last episodes. These included the opening shots, featuring Ware as a Saracen creeping through the woods as the TARDIS

materialises; the TARDIS dematerialising at the end of the serial; and part of the forest ambush sequence in which de Tornebu (actor Bruce Wightman) throws his sword, impaling Ware's Saracen. The other sequence filmed on this day was for *The Knight of Jaffa*, and showed Chris Konyils and Raymond Novak as two Saracen warriors searching the streets of Lydda for Barbara in the final minutes of the episode. This telecine insert was completed the following day, Thursday 18, when Jacqueline Hill was released from rehearsals on *The Web Planet: Invasion* to film shots of Barbara's flight and concealment on the street set. The story was a particular favourite of Hill's, and she enjoyed working with Camfield again. Hartnell, similarly, was pleased to work with a director whom he liked, while Maureen O'Brien found Camfield to be striking and dynamic.

Music recording for the story took place on Monday 1 March. Douglas Camfield used Australian Dudley Simpson, who had scored *Planet of Giants*, to compose and conduct just over nine minutes of music, performed by five musicians on cello, contrabass clarinet, oboe, horn and percussion (timpani, vibes, cymbal, gong, triangle, tam-tam, xylophone, side drum). It was unfortunately the last time that the two men would work together on *Doctor Who*: shortly afterwards Camfield attended a dinner party at Simpson's home in Middlesex, during which Camfield commented on the musician's large house and estimated that Simpson was on a considerable income. When Simpson modestly denied such an income, Camfield accused him of lying and stopped hiring him (subsequent Camfield's *Doctor Who* serials used either stock music or other composers). Later in his career, while working on the BBC1

police thriller *Target*, Camfield became aware that he had misjudged Simpson and intended to hire him again, but the director's death a few years later precluded the two working together once more.

In common with most historical serials, there were no new special sounds created by the BBC Radiophonic Workshop although a marginally different TARDIS landing sound effect was used.

Richard the Lionheart

Sandra Hampton, who was to play Maimuna in the final episode of the serial, was announced as appearing in *Dr Who and the Crusades* in a feature in the *Evening News* on Friday 26 February; a similar piece about her the previous day in *Television Today* had claimed that she was to start rehearsing the following Monday.

Rehearsals on *The Crusade* (as it was referred to on the camera scripts) began at the London Transport Assembly Rooms on Monday 1 March. The main guest star for the serial was Julian Glover playing the part of Richard the Lionheart. The actor had worked on *Tom Jones* (1963) and *Girl with Green Eyes* (1964) and had just completed a tour of Europe and South America performing Shakespeare with Sir Ralph Richardson. Camfield had been impressed with Glover when he featured in one of BBC TV's *An Age of Kings* Shakespeare productions in 1960.

At one point, it had seemed that Glover might not be available, so Camfield interviewed another actor that he was aware of at school in Egypt – Nicholas Courtney. Ultimately, Glover was available and Camfield felt that Courtney was not right for the role. Glover had been sent earlier drafts of the rehearsal scripts with the hinted incestuous relationship intact,



Above:
The Doctor
meets King
Richard.

and was disappointed to find that this had been removed. Glover was excited with Camfield as a director and was pleased to work with William Russell again, as well as finding Jacqueline Hill very welcoming; however, he had the feeling that William Hartnell did not like him.

In common practice with television and film series of the day, European actors were used for major foreign roles and effectively 'blacked up' by the make-up department. Bernard Kay, who had been Tyler in *The Dalek Invasion of Earth* [1964 – see Volume 4] a few months earlier, underwent this process to appear as Saladin. South African, Walter Randall had appeared as Tonila in *The Aztecs* and was now cast as El Akir, complete with a scar across his left eye; Randall had been a good friend of Camfield's since they had worked together

Connections: Fictional futures

▶ With Saladin's comparison of Barbara to Scheherazade, the school teacher considers what 'new' stories from the future she could tell him; these were the works of the playwright William Shakespeare (notably his 1595 work *Romeo and Juliet*), the nineteenth-century Danish author of fairy tales Hans Christian Andersen, and *Gulliver's Travels*, as published by satirist Dean Jonathan Swift in 1726.



Right:

Joanna refuses to have an arranged marriage.

on the *Garry Halliday* serials for the BBC in 1959. David Anderson, who appeared as Reynier de Marun, had been the Aztec warrior captain in the same serial and had helped arrange some of the fight sequences. He had also appeared in action sequences in *Marco Polo* [1964 – see Volume 2] and *The Reign of Terror* [1964 – see Volume 3].

During the first week of rehearsals on the serial, it was announced that Verity Lambert would be leaving *Doctor Who* as producer and launching a new twice-weekly serial entitled *199 Park Lane*; concerning the inhabitants of a tower block in Mayfair. This was due to launch as a replacement for the series *Compact* at the start of August. Recording of all four episodes of *The Crusade* took place at Riverside Studio 1 in Hammersmith. *The Lion* commenced the studio sessions on Friday 5 March 1965; the episode was taped between 8.30pm and 9.45pm. A photocall for BBC Publicity and *Radio Times* was held at 3.45pm during the afternoon's camera rehearsals to obtain shots of scenes in the forest, at the Jaffa market stall of Ben Daheer, in Saladin's reception chamber,

and of King Richard and the Doctor in the King's palace; these were issued bearing the working title *Dr Who and the Saracen Hordes*.

The Crusade made extensive use of sound effects, notably birdsong in the forest near Jaffa and later the sounds of horses and market noise at Ramlah. Reverberation and echo was used on the soundtrack of scenes set in Richard's palace to exaggerate the sense of size. The opening captions were superimposed over the film sequence of the TARDIS materialising



which led into the ambush scenes. For these, a trained hawk was supplied by John Holmes of the Formakin Animal Centre, Benson in Oxfordshire. Holmes, a noted animal trainer for film and television, also played the walk-on part of the falconer in Richard's hunting party.

Missing Barbara

Camfield scheduled five recording breaks that evening; the first came just before the travellers emerged from the TARDIS to allow for camera movement while a second, after Barbara is tied up by the Saracens, allowed for wound make-up to be applied to Glover's head and an arrow shaft to be placed into the shoulder of Wightman's costume. Ian's calls for the missing Barbara were pre-recorded and played back into the studio during taping, and Ware was again on hand to supervise the fight elements performed in the studio.

The third taping break came before the scene of the Doctor outside the TARDIS, allowing Hartnell to don a cloak and move sets; the fourth was purely for camera moves while the fifth, after the scene at Ben Daheer's stall, allowed

Connections: Not one word

▶ The Doctor stresses to Vicki in the final episode that history must be allowed to run its course and that Richard must not be told his future. This exchange of dialogue recalls scenes from *The Aztecs* in which the Doctor cautions Barbara, masquerading as the god

Yetaxa: "But you can't rewrite history. Not one line!"



Hartnell, Russell and O'Brien to change into their Crusading costumes for the final scene. The closing caption slide, "Next Episode: The Knight of Jaffa", was shown over a shot of the Doctor, Vicki and Ian.

Rehearsals the following week saw the cast joined by Gabor Baraker and Zohra Segal, two more cast members from *Marco Polo*. Baraker, formerly Wang-lo, now featured as Luigi Ferrigo; Segal, a mime coach and extra the previous year, now appeared as Sheyrah. Also joining the cast was Jean Marsh, a former model and dancer who had worked on British and American TV shows (including *The Twilight Zone*), numerous films (including *Will Any Gentleman?* (1953), on which she met her husband, Jon Pertwee, and which also featured William Hartnell) and classical stagework (notably a Broadway season with John Gielgud). Marsh played Joanna; another actress considered for the part was

Adrienne Hill, who read for Camfield and Lambert, but it was decided she was not tall enough.

Recalling the serial in the DVD feature *From Kingdom to Queen*, Jean Marsh indicated that she and Julian Glover – who was married to her best friend, Eileen Atkins – decided to pick up on the strong relationship between their characters. "We thought we would be slightly too loving for a brother and sister;" a performance nuance lost when it was spotted by Verity Lambert who gave the actors the note: "Don't think I don't know what you're doing."

During rehearsals for *The Knight of Jaffa* on Thursday 11 March, Maureen O'Brien went to Ealing to film an insert for the first

Connections: End of the road

► Vicki wonders if

Richard will ever reach Jerusalem – to which the answer is a definite no. By November/December 1191, Richard came within a few miles of the city. By January 1192, Richard reluctantly concluded that he would never be able to regain control of Jerusalem, even if he gained entry, and ordered a full retreat to Ascalon.



Left:
The King and his associates with their feathered friend.

episode of the next serial, *The Space Museum* [1965 – see Volume 5].

Recording of *The Knight of Jaffa* took place at Riverside on Friday 12 March between 8.30pm and 9.45pm, starting with a re-enactment of the final moments of *The Lion*. The episode was made with only three recording breaks, generally for camera moves, although the first (after the scene in which El Akir captures Barbara) was also to allow Russell to change into his knight's outfit. The closing slides were superimposed over a camera shot of the two Saracen soldiers looking for Barbara. With taping completed, both William Russell and Verity Lambert went on holiday – Russell for only one week, Lambert for a fortnight.

Another photocall was held on the afternoon of recording for *The Wheel of*

Fortune on Friday 19 March; the publicity shots – this time noted as being from *Dr Who and the Crusades* – featured scenes of Barbara and Safiya (actress Petra Markham, younger sister of make-up designer Sonia Markham), King Richard, and the Doctor and Vicki with Joanna. The taping began with a new version of the cliffhanger from the previous week, with the titles superimposed over Barbara hiding in the shadows. Recording took place between 8.30pm and 9.45pm. Three recording breaks were scheduled for the evening, mainly to erect sets and move cameras, although the final one allowed O'Brien to change out of 'Victor's' page boy costume and become Vicki again (O'Brien also provided off-screen voices as El Akir's guards searched houses near Haroun's dwelling). The film sequence in

Below:

Barbara seeks refuge with Safiya and plans her escape.



which Ian is attacked by the bandit was augmented by an establishing shot of a lonely, rocky desert – nine feet of silent 35mm stock footage furnished by the ABPC Film Exchange. Closing captions were shown over a shot of Barbara in El Akir's palace.

Cow carcass

Yet another *Marco Polo* cast member returned to the series for the final episode; actor and acrobat Tutte Lemkow had played Kuiju in the earlier serial. Cast as 'Arab', Lemkow ad-libbed with relish, singing when setting the honeyed ant bait.

The Warlords concluded taping of the serial on Friday 26 March; recording took place between 8.15pm and 9.45pm. At 5pm that afternoon a special photocall was held for the next episode, *The Space Museum*, in which the regular cast members were required to stand. During camera rehearsals, Lemkow injured himself with the knife which he was using to cut the bonds on Russell's left boot; the blade went through to the bone of a finger on his right hand and he had to be taken to hospital for anti-tetanus injections.

Taping began with a new version of the reprise; title and writer credits were shown over shots of El Akir and Barbara. Camfield's schedule included seven recording breaks and a pause, most of which were for the movement of cameras or the striking of sets. The director had also called for the carcass of a cow to be



Above:
Deserted in
the desert.

present in the studio during recording so that he could obtain particular camera shots through the rotting rib cage (Ibrahim laying his honey and Ian trying to get free); this soon attracted flies and smelled awful under the studio lights. Again, stock footage was used for the desert sequences. One recording break, at the death of El Akir, allowed the hilt of Haroun's dagger to be inserted into the back of Randall's costume. In the TARDIS scene at the end of the episode, Camfield mixed shots from a defocusing, pulsing image of the Doctor at the console to an elevated shot of the group around the central panel. The closing slide 'Next Episode: The Space Museum' was then shown over a shot of the Doctor, Vicki and Barbara 'frozen' at the controls. ■

PRODUCTION

Tue 16 Feb 65 Ealing Film Studios
(Wood/Desert)

Wed 17 Feb 65 Ealing Film Studios
(Wood/Street with Arches)

Thu 18 Feb 65 Ealing Film Studios
(Street with Arches)

Fri 5 Mar 65 Riverside: Studio 1
(*The Lion*)

Fri 12 Mar 65 Riverside: Studio 1

(*The Knight of Jaffa*)

Fri 19 Mar 65 Riverside: Studio 1
(*The Wheel of Fortune*)

Fri 26 Mar 65 Riverside: Studio 1
(*The Warlords*)

Publicity

Right:

"Is it time to cut the cake yet?"

▶ On Thursday 25 March, *Radio Times* promoted the new story with a half-page item entitled *Dr Who and the Lionheart*. Accompanied by a photograph of the Doctor and the King from the first episode, the piece set the scene for the conflict between Richard and Saladin in the twelfth-century Middle East and promoted guest stars Julian Glover and Bernard Kay. That week, the Doctor also appeared in the *Pugwash Ahoy!* comic strip in *Radio Times*; the Doctor, a Dalek, a Zarbi and the TARDIS stood on the deck of Captain Pugwash's ship forcing the pirate captain to consult his copy of *Who's Who* and declare: "You're in the the wrong place... the wrong century... and the wrong page of *Radio Times*!"

▶ The presence of Julian Glover was also noted in *Television Today* on Thursday 1 April which noted: 'he finds it great fun as well as a complete change from such roles as Hotspur in Joan Littlewood's production of *Henry V*'

▶ During transmission of the serial on Friday 2 April, numerous daily papers (including the *Daily Express* and *Daily Telegraph*) carried coverage of the forthcoming departure of William Russell and Jacqueline Hill; the *Daily Sketch* story carried a photograph of Jacqueline Hill throwing Saracen warrior Raymond Novack on Saturday 3 April. Also on Friday 2 April, BBC1's children's comment programme, *Junior*



Points of View, carried an item in which Russell appeared commenting on a new monster called a Doodle, drawn by a young viewer (a chat pre-recorded the previous day). Photographs from fight rehearsals on *Dr Who and the Crusades* appeared in an interview with Derek Ware about his stuntwork on the programme in the article *Tough Guy Hates Violence* from *Reveille*, 8-14 April 1965. For *The Wheel of Fortune*, some editions of *Radio Times* carried a photograph of the Doctor in the marketplace on the Saturday listings page.

Broadcast

► On transmission, the audience size for the first two episodes of *The Crusade* fell sharply in comparison to the huge ratings for *The Web Planet*. Although *Doctor Who* dropped out of the Top 20 programmes of the week after *The Lion*, ratings were still acceptable and the audience reaction index recovered briefly. ITV opposition came in the form of the popular variety show *Thank Your Lucky Stars* in most regions, preceded by imported shows such as *The Forest Rangers* (ATV London/Southern), *The Littlest Hobo* (ABC) and *Quick Draw McGraw* (Southern). In the south, *The Warlords* was the BBC's top programme for the week.

► Press reaction to the series at the time came from *The New Statesman* on Friday 16 April when John Holmstrom described it as failing because of 'the wooden charmlessness of the adventures' and 'the pasteboard Romans, Saracens or French Revolutionaries'. On Thursday 22 April, Bill Edmund writing in *Television Today* said. 'Compliments to David Whitaker for writing *The Warlords*... The dialogue and the story was one of the best we have had in this series. It

was helped, of course, by having that fine actor Julian Glover as Richard the Lionheart.' *Television Mail* on Friday 23 reported that 'the appallingly flat dialogue of *Dr Who* could hardly be heard - I am glad to say - above the creaking of the plot; surely this kind of unhistorical nonsense can only be screened by people who have a profound contempt for children.'

► The original 405-line videotape of *The Knight of Jaffa* was wiped in 1967, with tapes of *The Lion* and *The Warlords* following in 1969. The date of *The Wheel of Fortune*'s wiping is unknown. A 16mm film print of *The Wheel of Fortune* was retained by the BBC Film and Videotape Library, however. The overseas film prints were destroyed by BBC Enterprises around 1972.

► In 1998, a film copy of *The Lion* was discovered in New Zealand as part of a collection held by film collector Bruce Grenville. It is thought to have been sourced from the New Zealand Broadcasting Corporation, who had acquired but never screened the story in the 1960s. The episode was returned to the BBC in 1999.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
The Lion	Saturday 27 March 1965	5.40-6.05pm	BBC1	24'56"	10.5M (16th)	51
The Knight of Jaffa	Saturday 3 April 1965	5.40-6.05pm	BBC1	23'28"	8.5M (29th)	50
The Wheel of Fortune	Saturday 10 April 1965	5.40-6.05pm	BBC1	24'51"	9.0M (32nd)	49
The Warlords	Saturday 17 April 1965	5.40-6.05pm	BBC1	23'48"	9.5M (27th)	48

Merchandise

Right:

The 1975 White Lion reprint, with an anachronistic Tom Baker cover, and the Green Dragon 1967 edition.

In 1966, *Doctor Who and the Crusaders*, a novelisation of *The Crusade* by David Whitaker was published by Frederick Muller, in which the author added an extensive prologue and extra action. It featured illustrations by Henry Fox. This was republished by Green Dragon/Atlantic in 1967 (with new, uncredited illustrations), by Target in 1973 (with a Chris Achilleos cover), by White Lion in 1975 and by Target/WH Allen in 1982. The 1973 and 1975 editions featured Fox's original illustrations and the 1982 edition featured a cover by Andrew Skilleter. A new edition of this

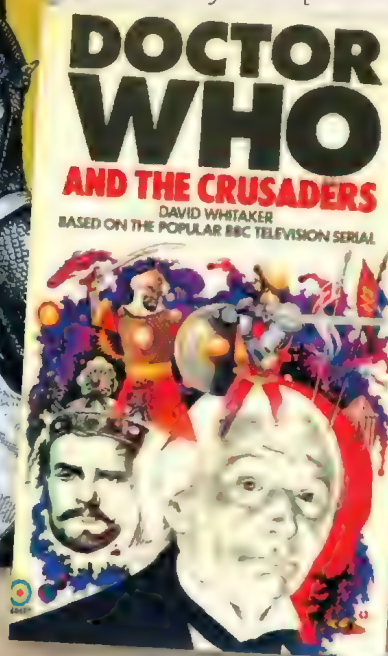
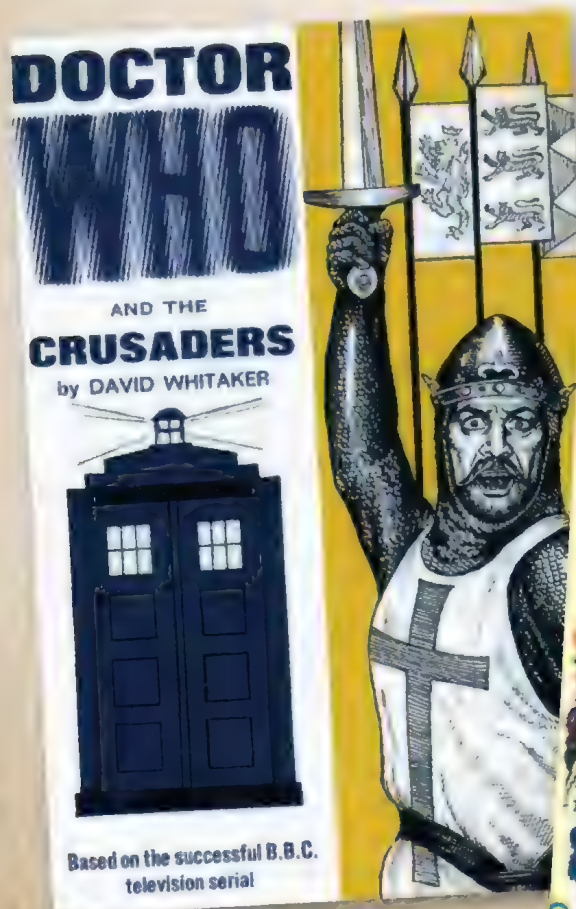
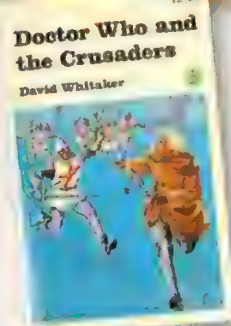
novel was released by BBC Books in July 2011, with a cover by Chris Achilleos and an introduction by Charlie Higson.

The Doctor Who Classics series, from Star/WH Allen published *The Dalek Invasion of Earth* and *The Crusaders*, with a cover by Andrew Skilleter in 1988.

Doctor Who The Scripts: The Crusade, by David Whitaker, edited by John McElroy, was released in November 1994 by Titan Books. For the first time, fans could read the complete script of one of the great 'lost' *Doctor Who* stories. BBC Enterprises released *The Hartnell Years* on video in June 1991. This was written and produced by John Nathan-Turner and presented by Sylvester McCoy. It contained a pilot version of the first episode, *An Unearthly Child* [1963 – see Volume 1], the

third episode of *The Crusade* and the final episode of *The Celestial ToyMaker* [1966 – see Volume 7].

The Crusade, along with *The Space Museum* was released by BBC Worldwide as a special box set in June 1999. This set included the first and third



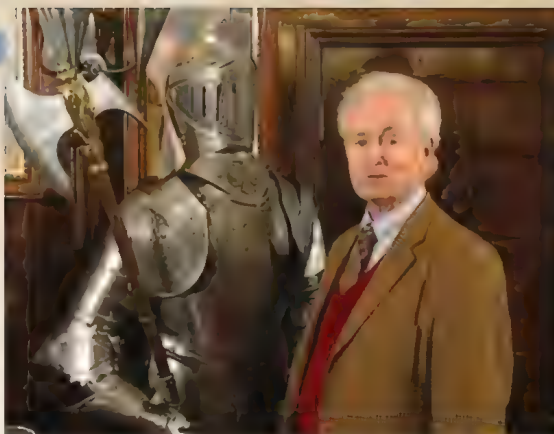
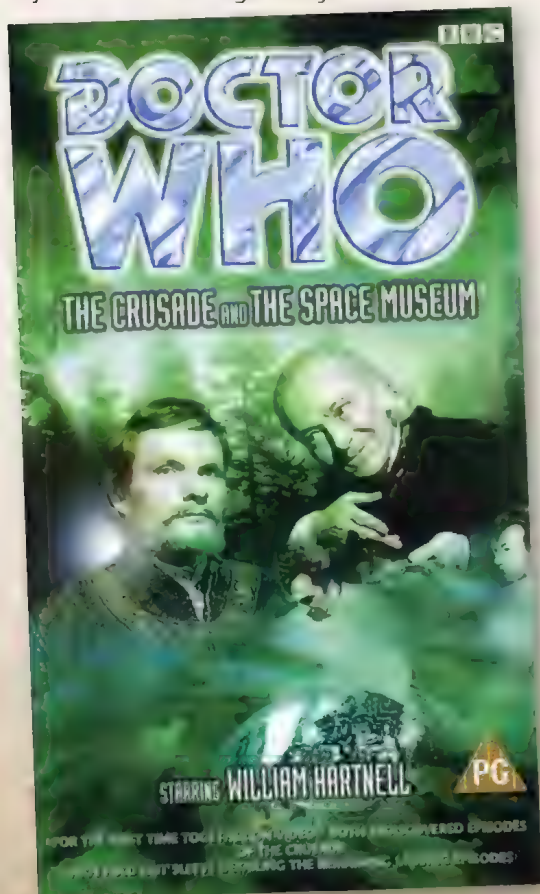
Right:

The original 1966 Frederick Muller book of *The Crusade*, and the 1973 Target reprint with its Chris Achilleos cover.

episodes of *The Crusade*, four postcards, a metal TARDIS key ring, plus a CD of the soundtrack of the second and fourth episodes of the story. Linking material with William Russell was written by Stephen Cole and directed by Paul Vanezis at the home of Ian Levine on Tuesday 23 February 1999.

A triple DVD set entitled *Lost in Time*, featuring the first and third episodes of *The Crusade*, was produced by BBC Worldwide in November 2011. It included the following extras:

- ▶ **The Missing Years** – documentary about *Doctor Who*'s missing episodes
- ▶ **Soundtracks** – for the second and fourth episodes of *The Crusade* and the first and third episodes of *The Moonbase* [1967 – see Volume 9]
- ▶ **Introductions** – to the first and third episodes of *The Crusade* by William Russell from the VHS release
- ▶ **Commentary** – for *The Wheel of Fortune* with Julian Glover talking to Gary Russell



Left: William Russell introduces the missing episodes on the DVD release *Lost in Time*.

- ▶ **Easter Egg** – countdown clock for *The Wheel of Fortune*
- ▶ **Trailer** – for *The Power of the Daleks*
- ▶ **8mm off-screen footage** – from missing episodes

BBC Worldwide released the soundtrack *Doctor Who: The Crusade* as a twin CD audiobook, with narration by William Russell in May 2005. In August 2010, BBC Audiobooks produced *The Lost TV Episodes: Collection 1*, which included this release among other stories. Each story was in an individual jewel case, enclosed within a cardboard outer sleeve. The set included an additional CD with interviews and PDF copies of the original camera scripts for the stories contained in the set.

Doctor Who Travels in Time & Space, a tin box collection of three audio CDs, was released by BBC Audio in November 2005. It featured the novelisation *Doctor Who and the Crusaders*, read by William Russell. The box set was limited to 8000 copies. The box and CD illustrations were taken from the original 1973 novelisation cover artwork by Chris Achilleos. The set also included interview material with William Russell.

Images from *The Crusade* were available to purchase from John McElroy's officially licensed photo collection in 1988.

A range of A4 colour art prints of Chris Achilleos' *Doctor Who* cover art, including artwork from *The Crusaders*, was issued in November 2005. In 2011, Andrew Skilleter's cover for the Target novelisation of *The Crusaders* was issued as an A4 print. ■

Left: 1999's joint video release with *The Space Museum*.

Cast and credits

CAST

William Hartnell Dr Who
William Russell Ian Chesterton
Jacqueline Hill Barbara Wright
 and
Maureen O'Brien Vicki
 with
Julian Glover Richard the Lionheart
 and
John Flint William des Preaux [1-2]
Walter Randall El Akir
David Anderson Reynier de Marun [1]
Bruce Wightman William de Tornebu [1-2]
Reg Pritchard Ben Daheer [1-3]
Tony Caunter Thatcher [1-2]
Roger Avon Saphadin [1-3]
Bernard Kay Saladin [1-3]
Derek Ware, Valentino Musetti
 Saracen Warriors [1]
Jean Marsh Joanna [2-3]
Robert Lankesheer Chamberlain [2-3]
Zohra Segal Sheyrah [2]
Gabor Baraker Luigi Ferrigo [2]
Chris Konyils [2-3], Raymond Novak [2-4]
 Saracen Warriors
George Little Haroun [3-4]
Petra Markham Safiya [3]
John Bay Earl of Leicester [3-4]
David Brewster Turkish Bandit [3]
Anthony Colby Saracen Warrior [3-4]
Sandra Hampton Maimuna [4]
Viviane Sorrel Fatima [4]
Diana McKenzie Hafsa [4]
Tutte Lemkow Ibrahim [4]
Billy Cornelius Man-at-Arms [4]

UNCREDITED

Edward Haroutunian, Oscar James, Peter Johnson, Sam Shendhary, Roy Fletcher
 Saracen Warriors

Andy Brewer Richard's Squire
John Holmes Falconer
Rikki Patterson Priest
Henry Garcia Man-at-Arms
Roy Stewart, Peter Johnson Saracen Warriors
John Galahar Man-at-Arms
Carole Brett, Maureen Lane ... Ladies-in-waiting
Michael Hart, Winston Marsh Knights
Viktors Ritelis Double for Ian Chesterton (arm)
Abbas Haschen Saracen Warrior
Michael Guest, Walter Mann Men-at-Arms
Cicely Joseph, Mei Ling, Cleo Sylvestre, Evelyn Ong Concubines

CREDITS

Written by David Whitaker
 Fight Arranger: Derek Ware¹
 Title music by Ron Grainer and the BBC
 Radiophonic Workshop
 Incidental music composed and
 conducted by Dudley Simpson
 Film Cameraman: Peter Hamilton¹
 Film Editor: Pam Bosworth¹
 Lighting: Ralph Walton²
 Sound: Brian Hiles²
 Costumes supervised by Daphne Dare²
 Make-up supervised by Sonia Markham²
 Story Editor: Dennis Spooner
 Designer: Barry Newbery
 Producer: Verity Lambert
 Directed by Douglas Camfield

¹ Credited on *The Lion* only

² Credited on *The Warlords* only

Profile

DOUGLAS CAMFIELD

Director

Douglas Gaston Sydney Camfield was born 8 May 1931 in India and was adopted at a young age by a British couple. He came to Britain in 1938 via Port Said, Egypt.

As a teenager his ambition was to work for Walt Disney and he studied at York School of Art. National Service intervened in 1951 and he was commissioned into the Service Corps. Discovering an enthusiasm for military life, he transferred to the West Yorkshire Regiment the same year, where

he rose to the rank of Sub Lieutenant. Now pursuing an armed forces career, Camfield trained to join the SAS but was later ruled out when he injured his ankle.

Abandoning thought of a military career, he joined the BBC as a trainee assistant film editor in 1955. With ambitions to direct, Camfield became a call-boy (a 'runner' today) then progressed through the ranks of Assistant Floor Manager, Floor Manager and Production Assistant. Colleagues were unaware that from the age of 25 Camfield was on medication for a heart condition: atrial fibrillation.

While working in children's TV during 1961/2 Camfield wrote weekly detective puzzles under the titles *The Case of...* for *Playbox*, a quiz compendium hosted by Eamonn Andrews. Camfield's first full drama script *Adventure to Order* (aired October 1961) was a one-off play about a boy who time travels to the Middle Ages.



Left:
Douglas
Camfield and
wife Sheila
Dunn.

Camfield also wrote two episodes of Saturday teatime airborne adventure serial *Garry Halliday* during 1962/3. He had first met the actress Sheila Dunn on this show while working as a call-boy, and they met again when Dunn was appearing in *Z Cars* while Camfield was a PA. They married in 1965. Their son Jorund 'Joggs' Camfield was born in 1968.

Camfield entered the world of *Doctor Who* at its very beginnings, working as PA to director Waris Hussein on the pilot and first two episodes of *100,000 BC* [1963 – see Volume 1].

Camfield's first transmitted BBC directing credits came on council drama *Swizzlewick* (1964). Soon after, Verity Lambert gave him his first *Doctor Who*, directing the fourth episode of *Planet of Giants* [1964 – see Volume 3]. Lambert was very pleased with the results, but her boss Donald Wilson asked for the third and fourth episodes to be re-edited into one.

Despite this setback Camfield was soon directing two four-part stories *The Crusade* [1965 – see page 6] and *The Time*

Meddler [1965 – see page 116]. His next *Doctor Who* assignment was directing all 12 episodes of *The Daleks' Master Plan* [1965/6 – see Volume 6]. Camfield later recalled thinking, "If I could cope with this, I could cope with anything."

Next he was directing BBC five-part espionage thriller *Watch the Birdies* (1966) for producer Alan Bromly, in which he cast Nicholas Courtney (an actor he had used in *Master Plan* as space spy Bret Vyon). Almost immediately he directed another five-parter for Bromly, *Breaking Point* (1966).

Single plays soon followed including two *Thirty-Minute Theatre* efforts, *Play to Win* (1966) and *Number 30 Approximately* (1968), and an adaptation of Aldous Huxley's *After Many a Summer* (1967). Series included a number of *Z Cars* throughout 1967 and *Detective* (1968), a crime series produced for a season by Verity Lambert.

The Web of Fear [1968 – see Volume 11] was a signpost in his *Doctor Who* career. He cast Nicholas Courtney as Colonel Lethbridge-Stewart and helmed an impressive battle sequence. From now on, military hardware and location action sequences would be his stock-in-trade. All of his subsequent *Who* stories heavily featured UNIT, beginning with *The Invasion* [1968 – see Volume 13].

For the Jon Pertwee story *Inferno* [1970 – see Volume 16] Camfield cast his wife Sheila as Petra Williams. After carrying out location filming and the first studio block, Camfield suddenly collapsed during rehearsals for the second studio. It was only now that most learned of Camfield's heart condition and many feared for his life. Producer Barry Letts was forced to take over, working from Camfield's meticulous notes

The recovered Camfield, now freelance, directed both BBC and ITV productions.

Below:
Camfield wrote much of the first two episodes of *The Seeds of Doom*.



**Left:**

James Warwick and Celia Imrie in the Camfield-directed *The Nightmare Man* from 1981.

Importantly, when Thames TV set up Euston Films, a division to make innovative all-film dramas, Camfield directed numerous episodes of *Special Branch* (1973/4) and *The Sweeney* (1975-8) for them, earning a reputation as one of TV's foremost all-film action directors.

Camfield would direct two more *Doctor Who* stories, both featuring Tom Baker. Of *Terror of the Zygons* [1975 – see Volume 23] Camfield recalled, “There were a lot of problems on the show. Massive rewrites, a so-so Loch Ness Monster... still, you can't win 'em all!”

His final *Who* assignment, *The Seeds of Doom* [1976 – see Volume 25], saw Camfield writing much of the serial's first two episodes alongside Robert Banks Stewart.

Camfield attempted to write a *Doctor Who* in 1976 but *The Lost Legion* went unmade. The script featured the French Foreign Legion, one of Camfield's military fascinations. Camfield had submitted an earlier story idea for the 1967/8 series, written with Robert Kitts; *Operation Werewolf* was a WWII adventure set during the D-Day landings.

Often asked back to *Doctor Who*, for serials including *The Five Doctors* [1983 – see Volume 37], Camfield had ambitions to direct feature films, and had a self-

imposed exile from the show. “Each time I completed a *Doctor Who* I'd hear that there was a knockout script in the pipeline and I'd end up on the *Doctor Who* treadmill again. I promised myself I wouldn't [go back] and a promise is a promise.”

Camfield continued to work widely, on ITV's *Danger UXB* (1979) and *The Professionals* (two episodes; 1977 and 1980) and on two episodes of the BBC's own action film series, *Target* (1977) produced by Philip Hinchcliffe.

Further BBC credits included *The Onedin Line* (1976), *Accident* (1978) and one episode of *Blake's 7*, *Duel* (1978). He directed on detective show *Shoestring* (1979/80), created by old pal Robert Banks Stewart, including its opening episode. He helmed BBC thrillers *Company and Co* (1980), *Number on End* (1980) *The Walls of Jericho* (1981) and creepy science-fiction four-parter *The Nightmare Man* (1981), adapted by Robert Holmes.

Camfield was delighted to direct the lavish US TV movie *Ivanhoe* (1982), made at Pinewood, which brought him closer to achieving his movie-making dream. He cast Julian Glover as Richard the Lionheart, just as he had done 16 years before in *The Crusade*.

Camfield was the only choice to direct a Sunday classic serial of foreign legion saga *Beau Geste* (1982), producer Barry Letts knowing this was Camfield's dream project.

It was a shock to all when the energetic director died from a heart attack in his sleep, at home in Hounslow on 27 January 1984, aged 52. His final project, reflective adultery serial *Missing from Home* (1984), showed he was more than an action director and was aired posthumously. Watched by up to 12.8m viewers, it topped the ratings. Camfield had been preparing for the next classic serial, *The Prisoner of Zenda*, when he died. ■



THE SPACE MUSEUM

➤ STORY 15

The TARDIS skips a time-track and lands on the planet Xeros where the time travellers see their own future – as exhibits in a museum. Returning to the present, the Doctor and his friends make a desperate effort to influence events in the hope of avoiding their fate.



Introduction

Making a drama about time travel logically consistent is quite a challenge. From its earliest days, *Doctor Who* wrestled with the problem of whether you should – or even if you could – change history. In *The Aztecs* [1964 – see Volume 2] the Doctor is adamant: “You can’t rewrite history – not one line!” It seemed that by arriving in the past, the TARDIS crew just became a part of what would have happened anyway. This rather fatalistic interpretation of their adventures, presumably meant that they were also following a preordained path in their visits to the present and the future. *The Space Museum* was the first story to break this stalemate.

It begins with a mystery. The TARDIS crew members don’t remember changing out of their *Crusade* outfits and back into their normal clothes. When Vicki drops a glass of water, time runs backwards and it leaps back into her hand intact. Venturing out onto the surface of the planet Xeros, Ian notes that they’re not leaving footprints

in the dusty ground. The time travellers eventually happen upon a row of display cases in the eponymous space museum – with themselves inside. They quickly surmise that they are seeing a vision of their own future. Rather than fleeing from imminent danger, they must avoid a future that seems to have already happened.

Since then, a number of other writers have played about with the laws of cause and effect. Douglas Adams imagined an alien who was splintered throughout history [*City of Death*, 1979 – see Volume 31]. Starting with *The Girl in the Fireplace* [2006 – see Volume 52], Steven Moffat wrote a whole swathe of stories that tinkered with time. During Russell T Davies’ time as head writer, we were introduced to the expression “fixed points in time” to explain (or perhaps obfuscate) which bits of history could be altered. But it was *The Space Museum* which took the first shaky steps on this path.

It was progressive in a few other ways. It exhibits some early self-awareness about the series’ success. After all: if there was such a thing as a space museum, hadn’t the Daleks earned a spot among the displays of futuristic paraphernalia? It also casts Vicki in the role of a much more able protagonist. Nowadays, we’re used to the Doctor’s companion being a capable young girl who can bamboozle computer systems and galvanise rebel forces. There’s an attempt here to make Vicki the kind of companion that the Doctor’s granddaughter Susan could have been. This development might be faltering, but like so much else about *The Space Museum*, it shows a lot of promise... ■

Below:
The travellers don’t recall changing out of their clothes from their previous adventure.



'THERE'S AN ATTEMPT TO MAKE VICKI
THE KIND OF COMPANION SUSAN
COULD HAVE BEEN.'

THE SPACE MUSEUM

The TARDIS lands on a rocky world surrounded by strange spaceships. [1] The lights come back on in the TARDIS and the Doctor, Ian, Barbara and Vicki discover they are wearing their ordinary clothes. The Doctor sends Vicki to fetch him a glass of water and she finds their "crusading clothes" in the wardrobe. She drops a glass of water which shatters and then springs back into her hand! [2]

The Doctor notices that the spaceships are all from different periods, and realises they are in a space museum. After they leave the TARDIS, Ian notices that they aren't leaving footprints in the dust.

As they approach the building the doors open and two men in white emerge. They walk straight past the Doctor's party as though they're not there.

They enter the museum and discover a Dalek on display. [3] Two young men dressed in black walk into the room and

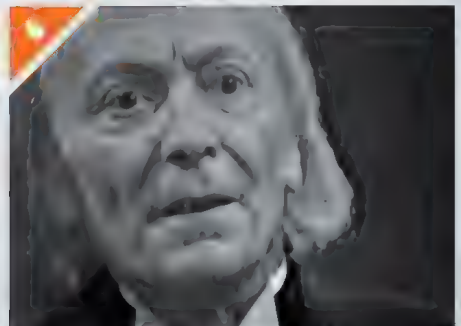
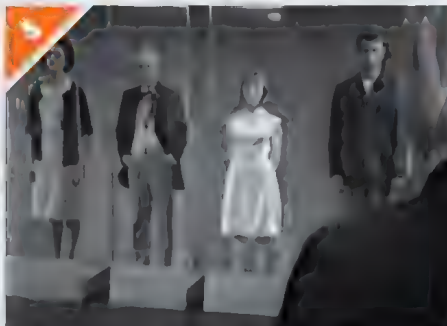
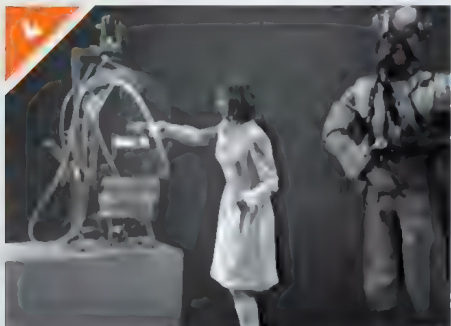
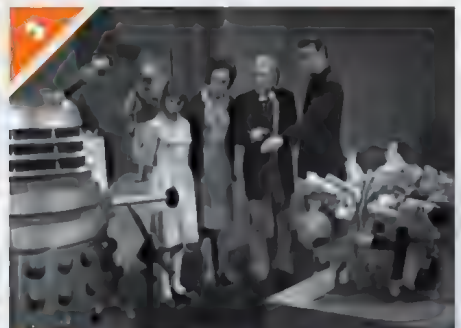
talk to each other without making a sound. They don't notice the Doctor and his friends either.

Vicki tries to touch an exhibit but her hand passes through it. [4] Three young men in black walk past without seeing the Doctor's group. Ian thinks they must be invisible.

They continue to explore the museum and discover the TARDIS on display and themselves, standing frozen in four glass cases. [5]

The Doctor explains that the TARDIS has jumped a time track and they are looking into the future. Now all they have to do is wait until they arrive, and then they must do whatever they can to avoid ending up as exhibits.

Barbara feels something strange is happening. In the TARDIS, the glass of water breaks again. The men in white discover the TARDIS and then footprints appear in the sand. The occupants of the glass cases vanish - the Doctor tells his companions they've arrived. [6]





THE DIMENSIONS OF TIME

Lobos, the jaded governor of the planet Xeros, is informed that a craft has arrived. He orders a search of the museum. [1]

The young men in black are Xeron rebels. Their leader Tor thinks the new arrivals may be able to help them fight the Moroks.

The Doctor and his companions try to retrace their steps but end up getting lost. The Xerons pull the Doctor through a door and he pretends to faint. [2] Tor leaves Dako on guard while he goes with Sita to fetch something to bring the old man around.

Ian, Barbara and Vicki notice the Doctor is missing but decide to keep looking for the way out.

Tor and Sita find Dako bound and gagged, having been overpowered by the Doctor. They rush out to look for him

but the Doctor has been hiding inside a Dalek! [3] He strolls through the museum and is caught by two Moroks.

Ian has an idea to use the thread from Barbara's cardigan to leave a trail.

Lobos welcomes the Doctor and explains that the museum is a memorial to the achievements of the Morok civilisation. [4] He asks the Doctor where his companions are. The Doctor refuses to reply but Lobos has a machine that can read the Doctor's mind and it shows an image of Ian, Barbara and Vicki. Lobos asks the Doctor how he came to be on Xeros – the machine shows an image of a penny farthing. [5]

Ian, Barbara and Vicki discover that the Moroks have the TARDIS.

Lobos asks the Doctor where he is from and the Doctor shows him an image of walruses. Lobos concludes the Doctor is of no further use but will make a perfect specimen for the museum. He summons the guards to take the Doctor to the preparation room. [6]

THE SEARCH

Ian, Barbara and Vicki are caught by a Morok guard. The guard orders them to move, but Ian grabs the guard, enabling Barbara and Vicki to run away. [1] Lobos arrives and orders his guards to take Ian to his office but Ian fights them and escapes. [2]

Barbara hides in a storeroom. After the guards have searched the room and gone, she realises she has been locked in.

Vicki is grabbed by the Xerons. Vicki tells them she got separated from Barbara and Tor sends Dako to find her.

Ian is able to disarm the Morok left to guard the TARDIS. He questions the guard about the Doctor and is told that he was taken to the preparation room to be embalmed. [3]

Lobos gives the order for the air in the museum to be replaced with zaphra gas.

Dako discovers Barbara in the storeroom and tells her that Xeros was

once a place of peace before the Moroks invaded. Suddenly the room begins to fill with paralysing gas. [4]

Vicki is taken to the Xeron hideout where Tor and Sita inform her how the invading Moroks destroyed everything when they arrived on Xeros, leaving only the Xeron children as slaves. Vicki tells them they need weapons if they are to start a revolution. Tor explains that the Moroks' armaments are kept in an impregnable safe. Vicki wants to see it. [5]

The guard leads Ian to the preparation building but recommends they wait until a less busy time of day.

Tor and Sita take Vicki to the armoury where she examines the computer there.

[6] Vicki realises that all they have to do is answer the computer's questions truthfully and it opens the safe!

The guard leads Ian to Lobos' office. Ian forces Lobos at gunpoint to show him the Doctor but Lobos says it is too late. Ian enters the preparation room and sees the Doctor.





THE FINAL PHASE

Lobos claims the Doctor is as good as dead but Ian warns him that he had better bring him back to life if he wants to live. Lobos reverses the process.

Vicki returns to the Xerons' hideout where Sita is handing out ray guns from the armoury. Most of the Xerons are already going to the Morok barracks but Vicki wants to go to the museum. Tor tells Sita to go with her.

The Doctor's temperature is brought back to normal and he wakes up. He says he is unharmed except for some rheumatism. [1] This is overheard by the Commander. He enters the preparation room with two guards. One of them knocks Ian out and the Commander holds the Doctor at ray-gunpoint.

Barbara and Dako emerge from the museum only to be ambushed by a Morok guard. But the guard is zapped by Sita, arriving with Vicki. [2] She

explains to Barbara that a revolution is in progress. The Commander arrives with the Morok guard, zaps Sita and Dako, and captures Vicki and Barbara. [3]

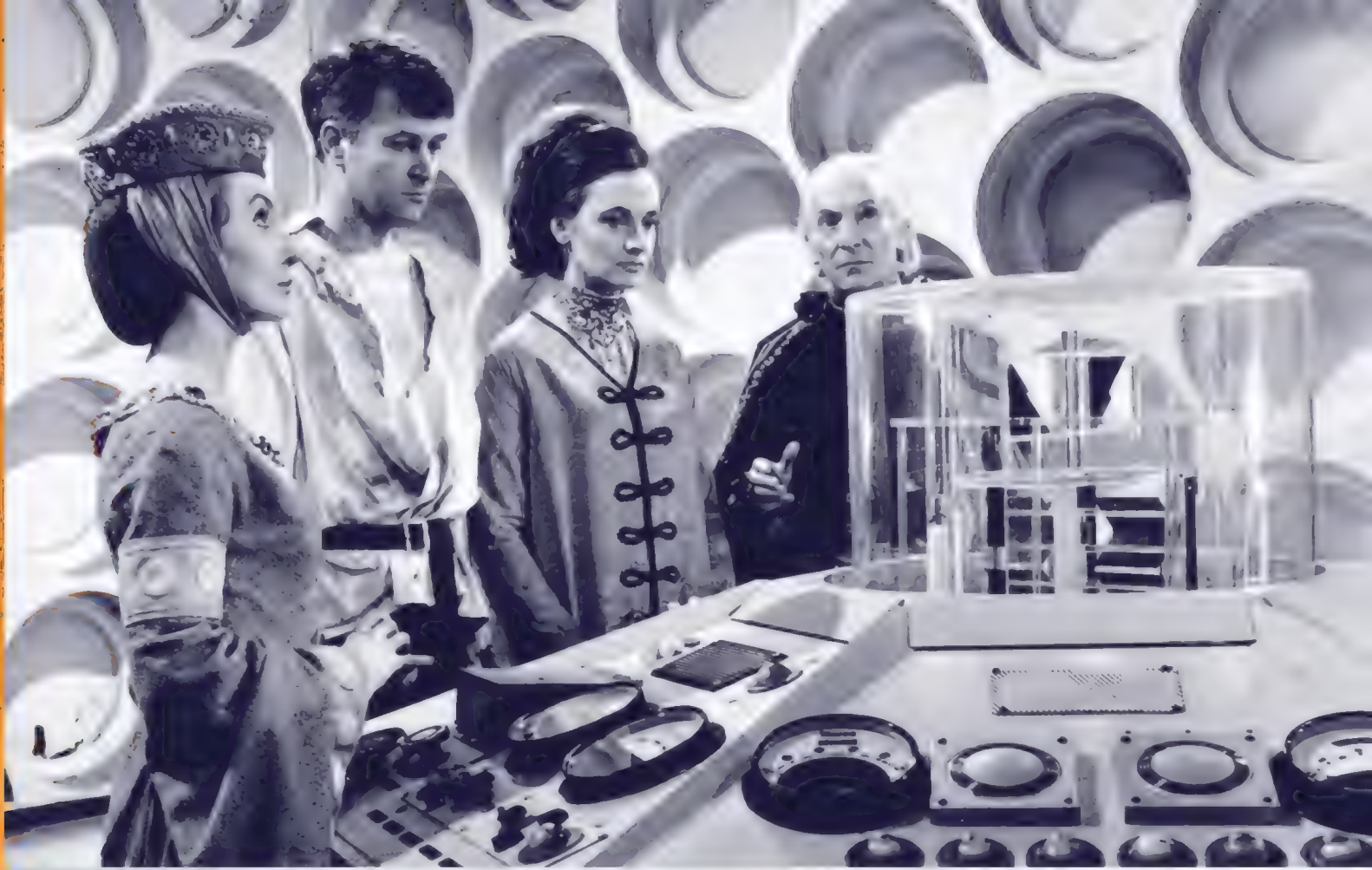
Vicki and Barbara are locked up with the Doctor and Ian. It looks like they will all end up as exhibits after all!

The Xerons manage to battle their way into the museum. [4] Dako recovers and Tor informs him that the barracks have been destroyed.

Hearing the news, Lobos decides to kill his captives. But then Tor and the other Xerons rush in and shoot him and the Commander. [5]

Later, Ian, Barbara and Vicki watch as the Xerons dismantle the museum. The Doctor emerges from the TARDIS having found the source of the dimensional trouble. He has also acquired a souvenir, a Time-Space Visualiser. Tor thanks the Doctor and his companions and they leave in the TARDIS...

... Unaware that they have been detected by the Daleks! [6]



Pre-production

Above:

The Doctor and his companions are frozen in time when they return to the TARDIS after their adventure in Palestine.

Born in Durban in South Africa, Glyn Jones attended stage school in his native country, moving to England at the age of 22. Although he was essentially attempting to establish himself as an actor, he also worked as a copy chaser for *The Times* newspaper, and dabbled with both directing and scriptwriting for radio and theatre. After acting turns in TV dramas such as *The Diary of Samuel Pepys* and *Queen's Champion* (both 1958), Jones' play *Early One Morning* was performed at the Chelmsford Civic from November 1963. This was seen by David Whitaker, then-story editor on *Doctor Who*, who later encountered Jones at a dinner party. Around early October 1964, Whitaker asked Jones to develop a storyline for

Doctor Who, even though the writer had never seen the series and was not a devotee of science-fiction. The result, a narrative in which the TARDIS crew were given a glimpse of their own fates and then had to avert that future, found favour with Whitaker. Around the time that Whitaker was leaving the series to hand over to his successor, Dennis Spooner later in 1964, Jones was asked to develop his storyline as a four-part serial.

By late 1964, Jones' serial – entitled *The Space Museum* – was on the production schedules as Serial Q for recording in April 1965. All of Jones' scripts appear to have been delivered by mid-November, since he wrote all of his drafts using the new companion, Tanni. Tanni was subsequently re-named first Lukki and then Vicki later in

November. At this point, the first episode was entitled *The Four Dimensions of Time*, while the others were untitled. By the new year, other titles had been assigned: *Zone Seven* was the title of the fourth and final episode around Monday 11 January, while the first episode was now retitled *The Space Museum*, with the second and third as *The Dimensions of Time* and *The Search*.

Intellectual science-fiction

In Jones' draft scripts, one sequence had a clock giving a reading of 0000 to which the Doctor quipped: 'There's no such year and hasn't been since Augustus Caesar added one day.' The Moroks were named because of their 'moronic' attitude, their leader Lobos derived his name from 'lobotomy' and the natives of the planet were originally the Tharls (*ie* slaves) rather than Xerons. Concerned by the fact that the Moroks spoke English, the script had the character of Tor explaining that he and the others used an instantaneous translator device where he thought what he wanted to say in his own language and the machine translated it for him. The role of Tor was originally more substantial in the early drafts. The second episode originally opened with Tanni/Lukki being captured and Ian attempting to rescue her; Tanni/Lukki kept disappearing but – having found her – Ian then unravelled her jumper so that they did not become lost in the museum. The third episode, *The Search*, was structured to eliminate the character of the Doctor, and thus give the series' star, William Hartnell, a week's holiday from rehearsal and recording; in this it was originally Lukki who succumbed to the Moroks' gas. At the conclusion of the story, it was to have been revealed that it was the machinery in the Morok processing

room that was causing the time distortion which had ensnared the TARDIS. The Doctor demonstrated the effect of this "dimension adjuster" on Ian's pen which kept appearing and vanishing. The box was then destroyed by the gunfire from a Morok during the final battle and this undid the dimension jump, freeing the TARDIS.

Editing the scripts for production, Spooner removed a lot of the humour that Jones had included. Jones was unhappy with these changes, but Spooner's view of the serial was that it was representing intellectual science-fiction in a series that attempted to offer a different style of narrative from story to story. Spooner also added the material about Vicki dropping the glass of water and the sequences with the girl reprogramming the armoury computer.

Connections: Dalek dating

▶ In the first episode, Vicki comments that the Daleks invaded Earth about 300 years ago; as she hails from the late twenty-fifth century, this was a reference to the invasion that the Doctor, Ian and Barbara had witnessed in *The Dalek Invasion of Earth* [1964 – see Volume 4]. Despite this, she doesn't recognise the Dalek present in the museum.



Below:

Ian hopes that it's not too late to revive the Doctor.





Above: Ian explains to Barbara that it's the fuse that's gone, while Vicki does an x-ray on Barbara's hip.

Introducing the Moroks in *The Space Museum*, Jones' script described 'Two Moroks... dressed in soldier war-like uniforms, they march in time'. Later in the same script, the native Xerons were described as wearing a 'very simple costume of boots, trousers and belted tunics. They wear their hair long.' In the second script, *The Dimensions of Time*, the Morok Governor, Lobos, was indicated to be 'a superior, intelligent man, merely fulfilling a term of duty on Xeros'. Glyn Jones also described the Moroks and the purpose of the museum more completely in the second episode: 'A soldier governing race, similar to the Roman civilisation. Theirs has been a conquering era, and many planets in the galaxy have been brought into their empires. Xeros is the museum of this civilisation, representing their advanced victories and achievements. However, as Rome declined and their grip on their

colonies became weaker, so does the situation here. The Moroks enjoy the spoils of their ancestors on far away planets and the museum rots, and is practically forgotten. The Moroks, disciplined but gone soft are uniformed and army-like'; Xeros was also stated as being the smallest planet in the Morok Empire. The same script indicated that the Xerons Sita and Dako were 'both young, around 16, 17', with their leader Tor being about the same age. The rehearsal scripts also referred to other Xerons, such as Olem and Seng.

Staff director

The rehearsal script for *The Space Museum* continued on from events in the previous story, *The Crusade* [1965 – see page 6], the closing moments of which had been constructed to start Jones' narrative. The TARDIS crew began in the period outfits that they had worn in *The Crusade*. There were a few other differences from the final broadcast versions; originally the Doctor indicated that each rocket the travellers saw on the scanner was five or ten years more advanced than the previous one. Also, there was more dialogue about where Vicki went to school towards the end of the episode; the Doctor comments that this must have been enlightening, but the girl admits that dimensions was not one of her best subjects, leading the teachers to joke that she should write out "I must digest my dimensions" a hundred times.

Originally, in *The Dimensions of Time*, Ian lost a button from his shirt sleeve rather than his jacket, and believes this came off when they were lifting the glass case containing what was described as 'a science-fiction type of ray gun'. Describing the Doctor's supposed escape from the Xerons, the stage directions indicated: 'His

Connections: Dimensionally speaking

- There is much discussion of the "fourth dimension" throughout *The Space Museum*. The fourth dimension was established in *100,000 BC* [1963 – see Volume 1] as being Time. The fifth, of course, is space.



face tells us: "That'll teach me to count my chickens before they're hatched". When using his intellect to defeat Lobos' mind-reading screen, one image to be projected was: 'Dr Who in a Victorian striped bathing costume.'

The director appointed to the serial in January 1965 was Mervyn Pinfield. Pinfield had been the associate producer since the show's inception in 1963, and acted as an experienced technical adviser to fledgling producer Verity Lambert. However, with *Doctor Who* now an established success and Lambert having proved herself more than capable, Pinfield stepped down as associate producer at the start of January 1965 during production on *The Romans* [1965 – see Volume 4] and returned to his role as a BBC staff director.

To offset some of the more expensive serials such as *The Web Planet* [1965 – see Volume 4], it was hoped that *The Space Museum* could be made cheaply; there were

very few sets and a small cast. The bulk of the serial could be made purely in the studio, and the technically experienced Pinfield would be able to achieve many of the effects required during taping without the need for numerous film inserts.

Costumes were supervised as usual by Daphne Dare, who had joined the show on the first Dalek serial, *The Mutants* (AKA *The Daleks*) [1963/4 – see Volume 1]. She was joined on the third episode by Tony Pearce, who had handled certain episodes of *The Aztecs* [1964 – see Volume 2] and *The Dalek Invasion of Earth* [1964 – see Volume 4]. Make-up was designed by Sonia Markham, who had been on the show since *The Sensorites* [1964 – see Volume 3]. Set design was from Spencer Chapman, who had worked on *The Dalek Invasion of Earth* the previous year; he quickly discovered that the story had been assigned a minimal budget.

A number of late revisions were made to the rehearsal scripts as production began; these included the scene of the young Xerons discussing their plans in *The Dimensions of Time* and numerous sequences in *The Search*: the Commander berating his men outside the TARDIS, Vicki meeting the Xerons, Lobos hearing of Ian's escape, the message from Morok arriving and Vicki dealing with the armoury computer. Changes to *The Final Phase* – the new title of the final episode – included the dialogue as the Doctor recovered from his freezing experience, and also the final sequences, which were structured by Spooner to link into the next serial, *The Chase* [1965 – see page 62] by introducing the Time-Space Visualiser. ■

Connections: Steam powered

▶ In *The Dimensions of Time*, the Doctor states he was present with Scots inventor James Watt (1736-1819) on the occasion he discovered the secret of steam power from a boiling kettle. Certain sources suggest that the kettle incident is an apocryphal account of the birth of the steam engine.



Left:
The Doctor is to be embalmed!



Production

Prior to rehearsals and studio taping commencing on *The Space Museum*, Mervyn Pinfield had one sequence to pre-film for the first episode - Vicki dropping the glass and it leaping back into her hand, for which the film would be played backwards. Pinfield conducted a minimal shoot at the BBC Television Film Studios in Ealing on Thursday 11 March; this was on silent 35mm film and required the presence

of Maureen O'Brien as Vicki, who was then rehearsing for *The Knight of Jaffa*, the second episode of *The Crusade* which was to be recorded the next day. This insert was shot on a short section of TARDIS corridor and saw the final appearance of the food machine prop that had featured in the first Dalek serial and *Inside the Spaceship* (1964 - see Volume 2). Glyn Jones had originally scripted this as a standard water dispenser. Also pre-filmed were the panning shots of the rockets and the museum building.

'THE SPACE MUSEUM SAW A TEMPORARY
MOVE TO BBC TELEVISION CENTRE FROM
RIVERSIDE STUDIO 1'

Connections: Mythical

► Ian recalls the story of how Theseus used a ball of thread to escape from the maze containing the Minotaur; this referred to the Greek myth in which the legendary hero used a magic ball of twine given to him by Ariadne to penetrate the centre of an underground maze beneath King Minos' palace at Knossos, where he slayed the

half-man/half-bull offspring of Minos' wife Pasiphae.



seen at the start of the serial and the point-of-view shot of the travellers advancing on the main building, as well as the large model TARDIS materialising in *The Space Museum* and departing in *The Final Phase*. This second item led into two slide captions of a starscape and then a cratered planet. The rocket models were constructed from stock items. Another film insert showed the TARDIS crew's footprints in the white dust at the end of *The Space Museum*.

To save recording time, it was decided that there would be no costume changes for the regular cast between

their crusading outfits and their normal clothes; thus, the photocaption of the TARDIS crew at the console in their period costumes was taken at 5pm during camera rehearsals for *The Warlords*, the final episode of *The Crusade*, in Riverside Studio 1 on Friday 26 March.

Rehearsals for *The Space Museum* began on Monday 29 March at the London Transport Assembly Rooms at Wood Green. Maureen O'Brien felt uneasy about working with Mervyn Pinfield who was very old-fashioned in his approach; she felt he did not give the cast sufficient direction.

William Russell recorded an appearance on *Junior Points of View* on Thursday 1 April; this item was broadcast the following day, when several papers (including the *Daily Sketch* and the *Daily Express*) carried the news that he and Jacqueline Hill, who played Barbara, were departing the series in May at the end of *The Chase*. Russell's appearance on the BBC children's programme concerned

a new monster suggested for the series called 'the Doodle'. Created by Carol Greatrex Evans of Caterham – who joined Russell for the recording – the Doodle 'lives on the planet Doonduinarnun. They are very friendly and like to help people who land on their planet and they also like to be helped as well.'

One of Mervyn Pinfield's cost-cutting measures was to rely upon library music records for the incidental score on the serial. For the opening episode, the establishing shots of the museum were backed by the piece *Threat Attack* composed and recorded by Eric Siday for the Impress music library release *Musique Electronique* (IA 251) in 1960. Another disc from the *Musique Electronique* set (IA 249) provided Siday's *Space Time* which was heard in the TARDIS after landing. When Vicki dropped the glass this was punctuated by *Synchrostrings 16* composed by 'Trevor Duncan' (the alias of Leonard Treblico), again from a 1956 Impress recording (IA 143). The glass re-assembled to *Aliens* by Erik Nordgren from a 1964 Southern library disc (MQ 759). Ian's remark about the lack of footprints was

Right:

The Doctor is submitted to interrogation.



emphasised by *Dramatic Bridges: Pt 2: Unseen Danger* performed by the Telecast Orchestra and written by 'Denis Rycoth' (ie Sidney Torch) in 1954 for the Chappell library (C 480). A slow version of Siday's *Space Agitato* heralded the appearance of the Moroks (IA 249) and the Dalek was sighted to a sting from *Asyndeton* by Roberto Gerhard from the 1964 Southern release *Electronic Music* (Q45-760). Duncan's *Synchrostrings 14* had the Doctor urging his friends to hide. Vicki's talk of the dimensions of time and the sight of the travellers in the cabinets used Siday's *Ultimate* from the 1961 Conroy release *The Ultra Sonic Perception* (BM 315); the same disc provided *Suspended Animation* as the Doctor walked through the TARDIS. As the group moved through the museum, *Mutations 1(c): Background* by 'Trevor Duncan' was taken from a 1959 Conroy disc (BM 158) and originally recorded in 1958 for *Quatermass and the Pit*. The closing montage was backed by *World of Plants* composed by 'Jack Trombey' (ie Jan Stoeckart) and played by the Hilversum Radio Orchestra from a late 1950s Hudson disc (DW/LP 2686) and the show closed on part of Erich Sendel's *Astronautics: Pt 1* from a 1964 Southern record (MQ 766).

Dalek prop

The special sounds for the serial provided by the Radiophonic Workshop all originated from existing recordings; in the first episode, the Thal Wind sound effect from the first Dalek serial was played for a few seconds when the travellers left the TARDIS.

The Space Museum was recorded on Friday 2 April in studio TC4. The serial saw a temporary move to BBC Television Centre from Riverside Studio 1 where the show had been taped since *The Dalek*



Invasion of Earth. Visiting the set during camera rehearsals and taking an interest in the Dalek prop was the Cambridge boat race team who were visiting Television Centre the day before their annual rowing contest against Oxford; the encounter was captured by a photographer. Glyn Jones also attended the recordings of his serial.

Recording on each instalment generally took place between 8.30pm and 9.45pm. The episode began with a 35mm film reprise of the travellers standing motionless in their crusading clothes from the end of *The Warlords*; Pinfield inserted a fade to black within the opening minutes of this episode, being a point at which commercials could be played in by overseas stations. The opening title captions, 'The Space Museum' and 'Written by Glyn Jones', were superimposed over the filmed shot of the TARDIS materialising.

Above:
Tor - pin-up
boy for rebels
everywhere.

Connections: World building

▶ The name of the planet Xeros derives from the Greek word for 'dry' - appropriately enough given the arid conditions on the world.





Above:
The Cambridge boat race team makes the acquaintance of a Dalek.

A minimal TARDIS set was erected, with the horary on the eagle stand, and a nearby monitor on which the model film of the planet's surface could be shown. Months of production on the series was starting to take its toll on the recurring set, with visible damage to wall roundels visible from certain angles.

Connections: JB Priestley

➤ Much of *The Space Museum's* discussions on the nature of time recall the work of JB Priestley (1894-1984), particularly the extended essay *Man and Time* and the plays *Dangerous Corner*, *Time and the Conways* and *I Have Been Here Before*. Glyn Jones later claimed these similarities were purely coincidental.



A recording break was scheduled for the regular cast to move between the TARDIS set and the Xeros set, allowing them to appear to walk straight out. Unfortunately, the regulars cast shadows on the landscape backdrop on the cramped set. The Morok actors wore white uniforms with tabards and stiff collars over them, as well as wigs that swept their hair back and upwards. In comparison, the Xeron actors wore black trousers, tops and tabards,

and had fake eyebrows added onto their foreheads with their own eyebrows covered in make-up; these fake eyebrows had a habit of coming loose and falling down the actors' faces!

Most of the museum sets were linked, thus the exterior led to the corridor, with two ante-rooms leading off this. Most of the exhibits were either items from stock, or technical instruments such as oscilloscopes and frequency generators that looked suitably scientific. One of the exhibits was a Dalek prop; this was one of the casings constructed for the first Dalek serial in 1963. On this occasion, the prop was unoccupied and stood next to a sign reading 'Dalek - Planet Skaro'.

For the scene where Vicki's and Ian's hands passed through a display, some equipment was brightly lit on a nearby set covered in black drapes, with this image superimposed onto the corridor set, over the shot of O'Brien or Russell; the same effect was used when the Doctor attempted to enter the TARDIS (the large model being used rather than the full-size prop). Rapid camera movements made the museum complex appear larger than it actually was. Cut away shots of the regular cast standing motionless in the display cases were taped separately to allow them to be edited into place later. For these shots, extra Brian Proudfoot stood with his back to camera in a copy of Hartnell's costume to give the illusion of the Doctor looking at himself; Proudfoot had previously doubled Hartnell for location filming in *The Reign of Terror* [1964 - see Volume 3] and had played the small rôle of Tigilinus in *The Romans* [1965 - see Volume 4]. For the sequence where time caught up with the travellers, photocaptions of the crew in both crusading and everyday outfits in the TARDIS were shown. The display cases then vanished by

cross-fading to a photocaption of the empty set. The 'Next Episode' caption appeared over a shot of the Doctor. Most episodes of *The Space Museum* were edited on the Monday evening following their respective recording day, but due to the intercutting and out of sequence taping, the opening instalment, had a second editing session scheduled on Thursday 8 April.

Library music

Rhearsals for *The Dimensions of Time* began on Monday 5, with the cast joined by guest star Richard Shaw as Lobos. Shaw had featured in numerous television series such as *William Tell*, *OSS*, *Quatermass and the Pit*, *Biggles* and *The Saint*. Playing Tor was Jeremy Bulloch, a juvenile actor who was doing a lot of film and television work including serials like *Counter-Attack!* and *The Chequered Flag*. Bulloch was pleased to work with Hartnell. Although the star was not in good health, he still insisted that Bulloch grabbed him roughly to make the kidnap sequence look authentic. Pinfield cast stunt arranger Peter Diamond as one of the Moroks, so that he could also choreograph the studio-bound fight sequences in later episodes; Diamond had been a stuntman on both Dalek serials and had played Delos in *The Romans*.

The second episode used more library music. Siday's *The Laboratory* from a later 1962 disc of *The Ultra Sonic Perception* (BM 320) backed Lobos' office. Most scenes of the travellers wandering through the museum used *Mood Seven* of Siday's *Musique Electronique* (IA 248), while the Xerons grabbed the Doctor to *Six Short Dramas: Pt 3* by Roger Roger and his Champs Elysees Orchestra recorded in 1963 for Chappell (C 784). *Space Agitato* covered the Moroks finding the Doctor,

who hid inside a Dalek to *Astronautics: Pt 1*; *Astronautics: Pt 3* provided the final sting to the episode. The Doctor was held in the prison cell to the strains of Buxton Orr's *Musique Concrete* from a 1961 Chappell disc (C 713).

The Dimensions of Time was recorded on Friday 9 April, starting with a film reprise of the end of *The Space Museum*; the opening title captions were superimposed over a shot of Lobos and the Morok Technician in the Governor's office. For this recording, there were a few more set elements from previous serials, notably some lecterns from *The Sensorites*. The Dalek prop appeared again, this time with a hinged lightweight top section, allowing Hartnell to poke his head out from hiding midway through recording. For the monitor screen that displayed the Doctor's thoughts to Lobos, the images consisted of a photocaption of the Doctor's companions

Connections: Age of empire

▶ The Doctor's line, 'Decline and fall of the Roman Empire,' would appear to reference the extensive historical work *The Decline and Fall of the Roman Empire*, by Edward Gibbon, originally published in 1776.



Below: Governor Lobos demonstrates a nasal hair-remover exhibit.



Connections: Space miles

► The Moroks' homeworld is three light years away from Xeros. A light year is how far light travels in a vacuum over one Julian year (being 365.25 days), with a light year being approximately equal to just under 6 trillion miles. Xeros is therefore roughly 17.5 trillion miles from the Moroks homeworld.



on the museum corridor set, a picture of a penny farthing bicycle, stock film of walruses, and then photocaptions of the Doctor dressed in Victorian bathing wear and as an exhibit in a case. The episode concluded with the 'Next Episode' caption superimposed over a shot of the Doctor. With recording complete, Hartnell departed for a week's holiday.

Rehearsals for *The Search* began on Monday 12, with the cast joined by Ivor

Salter as the Morok Commander. Playing another of the Moroks was stuntman, Billy Cornelius, who had previously been a stunt double on *100,000 BC* [1963 – see Volume 1] and *The Aztecs*, as well as playing a man-at-arms in the last episode of *The Crusade*. During this week of rehearsals, pre-filming on *The Chase* got underway, but did not require any of the regular cast to take part.

For the third episode, the Morok guard got the drop on Ian's party to Don

Below:
Zaphra gas floods the museum.



Banks' *Scene Shifts* performed by the Light Symphonia Orchestra from a 1963 Conroy disc (BM 351). Ian fought with the Moroks to *Panic in the Streets* by 'Frank Talley' (ie Frank Denning), performed by the New Concert Orchestra on the Boosey & Hawkes disc *Off Center* (O 2396); the same disc provided *Off Center* as Ian approached the Morok guarding the TARDIS, *Dark Pursuit* for Barbara becoming trapped in the store room and *Quicksand* for the zaphra gas scenes. Vicki was grabbed to *Staccato Ending* by 'Wolf Droyson' (ie Wolfram Röhrig) from the 1963 Impress record *Dramatic Brass* (IA 244). Barbara was trapped in the store room to Buxton Orr's *Musique Concrete* and *Mood Seven* established the TARDIS as the episode opened. The closing chord was apparently *Kaputt* by Desmond Leslie from Josef Weinberger's 1960 disc *Death of Satan* (JW 233).

Dry ice smoke

The *Search* was taped on Friday 16, and this time studio recording ran from 9.00pm to 10.15pm. Hartnell featured only in the 35mm reprise from *The Dimensions of Time* and Pinfield had planned the session to have no recording breaks; one run-on during a fade-to-black was planned to show passage of time when Barbara was trapped in the store room. The title and writer captions were superimposed over a shot of the Xerons looking at the TARDIS. Diamond arranged the fight sequences in the episode for Ian's skirmish with the Morok soldiers, his attack on the guard at the TARDIS ('Guard One' played by Diamond) and the Xerons overpowering a lone Morok at the armoury. Billy Cornelius also played one of the Morok guards. When Barbara hid in the store room, the two display

'THE DOCTOR WAS HELD IN
THE PRISON CELL TO THE
STRAINS OF BUXTON ORR'S
MUSIQUE CONCRETE'





Above:
"...And if I
press this, it
electrocutes
a shrew."

dummies inside wore stock spacesuits from *Quatermass II*. Dry ice smoke was used to simulate the zaphra gas pumped through the museum, and the episode concluded with the 'Next Episode' caption superimposed over a shot of Ian looking in astonishment at the Doctor. Salvin Stewart also pre-recorded his intercom voices for the subsequent episode, *The Final Phase*.

Monday 19 saw the return of Hartnell for rehearsals on *The Final Phase*. On Wednesday 21 at 6.30pm, voice artist Peter Hawkins pre-recorded the Dalek voices needed for the final scene in Lime Grove Studio R; Hawkins had performed Dalek voices for both their previous appearances to date. Also on Wednesday 21, William Hartnell undertook an interview at home for the magazine *Reveille*, posing for photographs with his wife Heather McIntyre and some toy Daleks.

Library music again filled the final episode. *Quicksand* covered the zaphra gas material, *Panic in the Streets* saw the Moroks take the processing room and the start of the revolution, *Space Agitato* backed the Morok guard on duty.

Synchrostrings 16 covered Sita's death, and *Off Center* underscored the prisoners in the preparation room. The closing scene apparently used part of *Jeux D'Ombres* from a BAM Disques release by *Les Structure Sonores* around 1960.

Dalek operator

On Friday 23 April, the serial completed recording with *The Final Phase*. A photocall was also held on this day for shots of the Doctor, Ian and the Moroks in the preparation room, the set for which had been constructed adjacent to Lobos' office and incorporated a prop seen in *The Keys of Marinus* as the freezing machine. The opening captions were superimposed over a shot of the frozen Doctor, and recording breaks were scheduled either side of the zaphra gas scenes. The ray guns, used by the Moroks and the Xerons, 'fired' by means of a photographic flash. Further recording breaks were scheduled after the capture of Vicki and Barbara to allow the cast to move sets, and again after the defeat of Lobos and the Commander. The Dalek control room set was a minimal one-wall affair, and the Dalek which featured was minus its radar dish but with its shoulder slats, as modified by Shawcraft for pre-filming for *The Chase* a fortnight earlier. The Dalek was operated by Murphy Grumbar who – as Peter Murphy – had been a Dalek operator in both previous Dalek serials. The 'Next Episode: The Executioners' caption was superimposed over a shot of the Dalek communications device. ■

PRODUCTION

Thu 11 Mar 65 Ealing Film Studios
(TARDIS [broken glass]/Model rocket
ships/TARDIS departs)

Fri 2 Apr 65 Television Centre: Studio 4
(The Space Museum)

Fri 9 Apr 65 Television Centre: Studio 4
(The Dimensions of Time)

Fri 16 Apr 65 Television Centre:
Studio 4 (The Search)

Fri 23 Apr 65 Television Centre: Studio 4
(The Final Phase)

Publicity

► Publicity for the serial got underway in the *Radio Times* on Thursday 22 April with a short article entitled 'Dr Who and the Space Museum', accompanied by a photograph of Lobos interrogating the Doctor from *The Dimensions of Time*. The item explained that the TARDIS would arrive on the planet Xeros that Saturday, "a vast museum, completely devoted to the systematic display of historic spaceships and other exhibits

which tell the story of the exploration of the universe".

► In *Radio Times* dated 8-14 May, the letters column included the item *Whose Who?* in which Miss Alice Englefield of Oxford told how she had been in a hotel recently and noted that the television room was packed with one child, four teenagers and 10 adults for *Doctor Who*: 'The only one to get up and leave in the middle was the child.'

Below:
The Doctor is
at the mercy of
the Moroks.

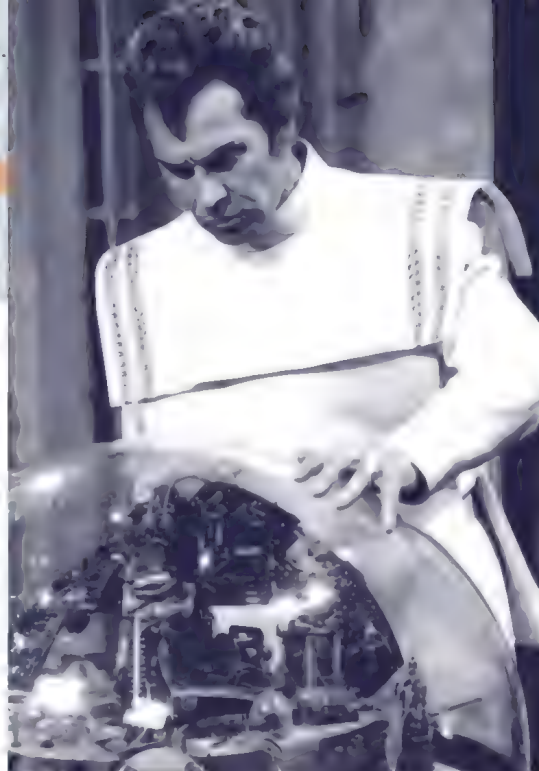


Broadcast

- ▶ Two episodes of *The Space Museum* did not appear in the usual 5.40pm slot on BBC1; *The Dimensions of Time* was scheduled 10 minutes later than usual because of the 1965 FA Cup Final and *The Search* was given a 6.00pm slot due to coverage of the 20th anniversary of VE Day. Generally, the serial ran against ABC's music show *Thank Your Lucky Stars* and achieved a greater audience share. Ratings were similar to those of *The Crusade*, but the strong appreciation score attained by the first episode fell sharply in the following three weeks.
- ▶ 'I barred *Doctor Who* from my children after an ugly plague scene on the banks of the Thames,' wrote critic Frederick Laws in *The Listener* on Thursday 27 May 1965, referring back to *The Dalek Invasion of Earth*. 'I have been trying it again and find it easier on the nerves. Maybe they did take *Doctor Who* to the 'preparation room', but those soppy young revolutionaries were sure to win.'
- ▶ On Friday 28 May, Vicki's speech about the dimensions of time was cited in *Blinded with Science*, a feature in the *Times Education Supplement* which observed: 'The latest adventure seemed enormously contrived... It would be churlish to complain that the acting was indifferent and sets stiffly studio-like. But it is plain that the series has run out of imagination, and the latest adventure had little more life in it than some of the exhibits in the glass cases of the planet.'
- ▶ The BBC conducted detailed Audience Research Reports on two of the episodes of *The Space Museum*. The first, on the début instalment, was compiled on Monday 24 May 1965. A group of 267 viewers indicated that the serial had generally had an extremely promising start, and the reaction index of 61 was the highest score in several months. Much of this was attributed to the notion of the TARDIS jumping a time-track which 'stimulated much discussion in several households'; this was getting back to what, for many, was the real appeal of *Doctor Who* – the exploration of the unknown and the extraordinary, and showed a definite preference for futuristic serials over historicals. Although generally positive, there were complaints of a formulaic approach emerging, with 'a Housewife' claiming that she could probably write a suitable script with familiar dialogue ('Wait a minute, I think I've got the answer!'). Some viewers found the instalment slow, and although the scenery was described as 'cardboardy', the trick photography and special effects were praised.
- ▶ It was a distinctly different story when the report on *The Final Phase* was issued on Tuesday 8 June. The general feeling of the 275 viewers interviewed was that this was 'a very poor ending to what

promised, at first, to be a better story'. The resolution was too rapid and ideas were not fully developed; there were questions about how the Daleks had managed to evolve from being confined in their city to being able to roam all time and space, and also enquiries about where the Xerons' girlfriends were. *Doctor Who* was felt to be becoming stale, although still a regular event in many households, and the reappearance of the Daleks for the next serial had been enthusiastically greeted. There was criticism that it seemed as if William Hartnell was not always sure of his lines, that some of the supporting players were poor and that the sets looked a little cramped.

► *The Space Museum* was sold abroad as a set of 16mm film recordings. Buyers included Australia, Gibraltar, Nigeria, Singapore, Zambia, the Caribbean, Barbados, Latin America, Mauritius, Sierra Leone and Venezuela, New Zealand, the Dominican Republic and Mexico (as *El Museo del Espacio*), Iran, Jamaica and Chile. The serial was still being offered for sale by BBC Enterprises in 1974. After the explosion of interest from North America in the early 1980s, the serial was syndicated there from 1985 where it was also screened as a TV movie of 86 minutes duration.



Left:

"I see an old man with white hair... and your lucky colour is puce."

► Three of the four 405-line videotapes of the serial were cleared for wiping by the BBC on Thursday 17 August 1967 as being of no further use; *The Dimensions of Time* was cleared to be wiped on Friday 31 January 1969. The BBC Film and Television Archives retained a 16mm film recording of *The Search* and, in 1977, it was discovered that BBC Enterprises still retained the entire serial on film. This allowed *The Space Museum* to be sold overseas again and also to appear on satellite transmissions; BSB screened the serial on Saturday 22 September 1990, while UK Gold screened the serial in December 1992 and also ran it as a compilation on several occasions. A copy of the serial is held by the National Film and Television Archive, and the BBC retains the 16mm film prints of all four episodes.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
The Space Museum	Saturday 24 April 1965	5.40pm-6.05pm	BBC1	23'38"	10.5M (16th)	51
The Dimensions of Time	Saturday 1 May 1965	5.50pm-6.15pm	BBC1	22'00"	9.2M (23rd)	53
The Search	Saturday 8 May 1965	6.00pm-6.25pm	BBC1	23'33"	8.5M (22nd)	56
The Final Phase	Saturday 15 May 1965	5.40pm-6.05pm	BBC1	22'15"	8.5M (27th)	49

Merchandise

The novelisation *Doctor Who – The Space Museum* by Glyn Jones was published by Target/WH Allen in 1987, featuring a cover by David McAllister.

The paperback edition was numbered 117 in the Target library. The writer took the opportunity to alter the structure of the adventure and restore much of the humour removed from the TV scripts by Dennis Spooner. BBC Audiobooks issued the soundtrack of *Doctor Who: The Space Museum* as a double-CD release in May 2009, narrated by, and containing an interview with, Maureen O'Brien. This was later included in *Doctor Who: The TV Episodes: Collection 6* released by AudioGO in September 2013. As well as the narrated story, this included a bonus data disc containing high quality scans

of the original BBC TV Camera scripts, presented as PDF files.

In September 1987, DWAS Reference Department produced *Space Adventures* on cassette. This collection of stock music used on *Doctor Who* during the 60s, compiled by Julian Knott, was limited to 300 copies. It included the *Asyndenton*, and *World of Plants* from *The Space Museum*; also included was a cue called *Bathysphere* which BBC paperwork erroneously indicated as featuring in

the serial. *Space Adventures: Music from Doctor Who 1963-1971* was re-issued as a CD in October 1998. It featured some additional material used in the story: *Musique Concrete* and *Astronautics Suite*.

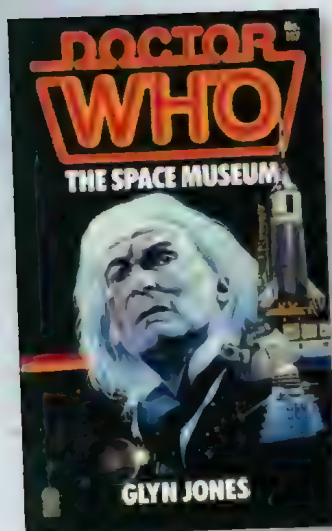
The Space Museum was released, along with *The Crusade*, by BBC Worldwide as a special three-videotape box-set in June 1999. This set included the first and third episodes of *The Crusade*, four postcards, a metal TARDIS key ring, plus a CD of the soundtrack of the second and fourth episodes of *The Crusade*.

The Space Museum was released on DVD, along with *The Chase*, in a box set by the BBC in March 2010. As well as the restored and remastered episodes, it included the following features:

- ▶ **Audio commentary** – with actors Maureen O'Brien, William Russell, author Glyn Jones and moderated by Peter Purves
- ▶ **Defending the Museum** – author Robert Shearman shares his enthusiasm for this often underrated story
- ▶ **My Grandfather, the Doctor** – Jessica Carney, William Hartnell's granddaughter, shares her memories of growing up with the man who played the First Doctor

- ▶ **A Holiday for the Doctor** – Ida Barr (Christopher Green) takes a look at how the holidays of *Doctor Who*'s regular cast were incorporated into stories

- ▶ **Photo gallery**
- ▶ **Production subtitles**
- ▶ **Radio Times listings** – in Adobe PDF format
- ▶ **Coming soon** – trailer for the DVD release of the *Myths and Legends* box set. ■



Above: The 1987 novelisation of the story, with a cover painting by David McAllister.



Right: The DVD cover.

Cast and credits

CAST

William Hartnell Dr Who¹
William Russell Ian Chesterton
Jacqueline Hill Barbara Wright
 and
Maureen O'Brien Vicki
 with
Peter Sanders Sita
Peter Caze Dako
Bill Starkey Third Xeron [1]²
Lawrence Dean, Ken Norris Morok Guards²
Richard Shaw Lobos [2-4]
Jeremy Bulloch Tor [2-4]
Salvin Stewart Morok Messenger [2]
Peter Diamond Morok Technician [2]
Ivor Salter Morok Commander [3-4]
Salvin Stewart, Peter Diamond, Billy Cornelius Morok Guards [3-4]
Michael Gordon, Edward Granville, David Wolliscroft, Bill Starkey Xerons [3-4]²
Peter Hawkins Dalek Voice [4]
 Dalek Machine operated by Murphy Grumbar [4]

¹ Credited on *The Search* but does not appear

² Not listed in *Radio Times*

UNCREDITED

Brian Proudfoot Double for Dr Who
Salvin Stewart Morok Voices (inc Commander B Division, Commander K Division, Relief Guard and Armoury Guard)

CREDITS

Written by Glyn Jones
 Story Editor: Dennis Spooner
 Fight Arranger: Peter Diamond [3-4]
 Title music by Ron Grainer
 with the BBC Radiophonic Workshop
 Lighting: Howard King³
 Sound: Ray Angel³ [George Prince handled 1]
 Costumes supervised by Daphne Dare³
 [Tony Peare worked with Dare on 3]
 Make-up supervised by Sonia Markham³
 Designer: Spencer Chapman
 Producer: Verity Lambert
 Directed by Mervyn Pinfield

³ Credited on *The Final Phase* only



Left:

"Say nothing. It was the pork pie I had for lunch."

Profile

MERVYN PINFIELD

Associate Producer

Right:
Mervyn
Pinfield.

Reginald Mervyn Pinfield was born on 28 February 1912 in Evesham, Worcestershire. Pinfield's grounding was in repertory and he spent four years as theatre manager and director at Morecambe's Royalty Theatre. Tackling comedy and classics alike, one of Pinfield's latter credits came as director of *Julius Caesar* in December 1952.

Joining the BBC in the early 1950s he displayed great technical ability working in live television at Alexandra Palace. When newsreaders were first seen in-vision in 1955, viewers complained that they were always staring down at their scripts instead of at the camera. Thus Pinfield developed the Piniprompter, an early form of autocue, operated by a foot pedal under the newsreader's desk.

Pinfield's first directing credits came on episodes of soap opera *Starr and Company* in spring 1958, but by December he had joined the 'Drama Experimental Unit' at the BBC's Langham House, soon christened The Langham Group, intended to break new artistic and technical ground in TV drama. They developed electronic camera tricks and the 'developing shot', where single cameras would travel 'into' the set in fluid tracking shots. Pinfield directed the third and final Langham production *Saturday Playhouse: On the Edge* (1960), making use of a five-camera studio, utilising just one tracking camera on each set.



Derided by some as high-art indulgence, the Langham Group nonetheless evolved television in many technical regards and its influence is felt in the very first shot of *Doctor Who*, with the single-take of the camera moving into the junkyard.

Pinfield next directed period drama *The Herries Chronicle* (1960), produced play *Out of the Rain* (1961), and directed six-part thriller serial *The Franchise Affair* (1962) for producer George R Foa. Crucially, Pinfield directed four-part fantasy serial *The Monsters*, aired November 1962, again for Foa. Pinfield worked with the visual effects department on this Loch Ness monster-inspired tale.

This experience in particular saw Pinfield installed as associate producer on the forthcoming *Doctor Who* from late May 1963. With Verity Lambert appointed producer in mid-June, Pinfield acted as technical adviser. Creatively Pinfield deferred to Lambert but was present at discussions on the designs of the TARDIS interior and the Daleks.

He also supervised the title sequence test and filming sessions in August 1963 and it was he who suggested graphic

designer, Bernard Lodge, study Norman Taylor and Ben Palmer's work with video feedback howlaround patterns used on the Christmas nativity opera *Amahl and the Night Visitors* (1959) and recycled for *Tobias and the Angel* (1960). Pinfield's advice was taken literally and the opening streak is borrowed from the *Amahl* recording, while Taylor himself assisted on the sessions.

Lodge attempted to include the Doctor's face in the title sequence tests and used two stand-ins. Pinfield himself is the bespectacled figure in jacket and tie that first appears. His is the first face to be seen in any *Doctor Who* footage ever filmed, followed seconds afterwards by Jim Stevens.

Director Waris Hussein regarded Pinfield as outdated, as he related to *Doctor Who Magazine's* Peter Griffiths in 1998: "Mervyn was a really traditional BBC person. He would empty his pipe and give you a lecture, and you would sit there and nod with a degree of veneration and then disregard everything you'd heard."

Verity Lambert was more positive, saying, "He was invaluable to me." Pinfield read through early story ideas to see if they could be achieved technically and within budget. As Lambert recalled to *Doctor Who Magazine* in 1996, "Although a technician, he was not an unimaginative person, and was very open-minded... He was able to say if we could or couldn't do a thing, but he never said 'no' simply because it hadn't been done before."

While technically minded, actors like William Russell remembered Pinfield having less affinity with performers when directing. He would attend rehearsals with a crude wooden replica camera on wheels to map his movements.

He directed the first four episodes of *The Sensorites* [1964 – see Volume 3], then helped 'bring on' Frank Cox for the

concluding episodes. Similarly he directed the first three episodes of *Planet of Giants* [1964 – see Volume 3] with rookie director Douglas Camfield being introduced for the fourth. *Planet of Giants'* complex in-camera effects were pure Pinfield territory, as was *The Space Museum* with its backwards film and split-screen sequences.

Pinfield's associate producer role lessened throughout the first series, with him finding time in January 1965 to direct two episodes of BBC soap *Compact*. *The Romans* [1965 – see Volume 4] was the last serial to bear his associate producer credit.

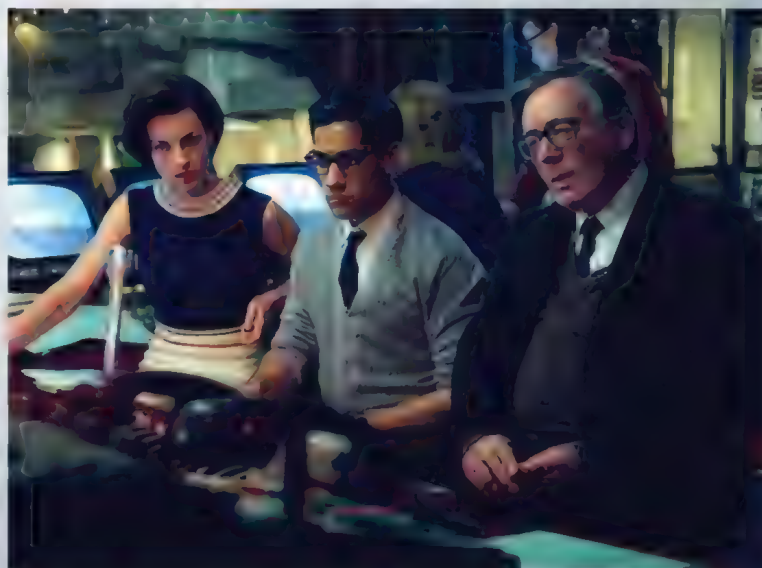
After directing *The Space Museum* in April 1965, he was next appointed to *Galaxy 4* and *Mission to the Unknown* [both 1965 – see Volume 6] but took ill while pre-filming *Galaxy 4* inserts at Ealing in June 1965. Derek Martinus was hurriedly drafted in and wholly replaced Pinfield on both productions for the studio sessions.

After retiring from television, Pinfield died less than 11 months later, in Islington on 20 May 1966, aged 54.

Pinfield's contribution to *Doctor Who* was acknowledged in the drama *An Adventure in Space and Time* (2013), where he was played by Jeff Rawle. ■

Below:

Jeff Rawle (right) played Mervyn Pinfield in *An Adventure in Space and Time*.





THE CHASE

► STORY 16

The Daleks have their own time machine. Under orders to exterminate the Doctor and his companions, they pursue the TARDIS through time and space... The chase is on!



Introduction

The first Dalek story [1963/4 – see Volume 1] demonstrated the extent of Terry Nation's extraordinary imagination. Like many writers, however, Nation had a number of themes and ideas that he liked to return to.

Having tasked the already-stretched production team with taking the TARDIS to a new location every week in *The Keys of Marinus* [1964 – see Volume 2], he does it again in *The Chase*. The Daleks have devised their own time machine and they're on the Doctor's tail – intent on exterminating him and his companions! In *The Keys of Marinus*, the TARDIS lands on the watery world of Marinus; in *The Chase* they arrive on Aridius – a planet where the seas have dried up.

Nation also offers us a variation on the surprise reveal of a Dalek at the end of the

first part. In the final moments of *World's End*, the first episode of *The Dalek Invasion of Earth* [1964 – see Volume 4], it turns out that a Dalek had been hiding beneath the waters of the Thames. In *The Chase* (for equally mysterious reasons) a Dalek emerges from beneath the sand.

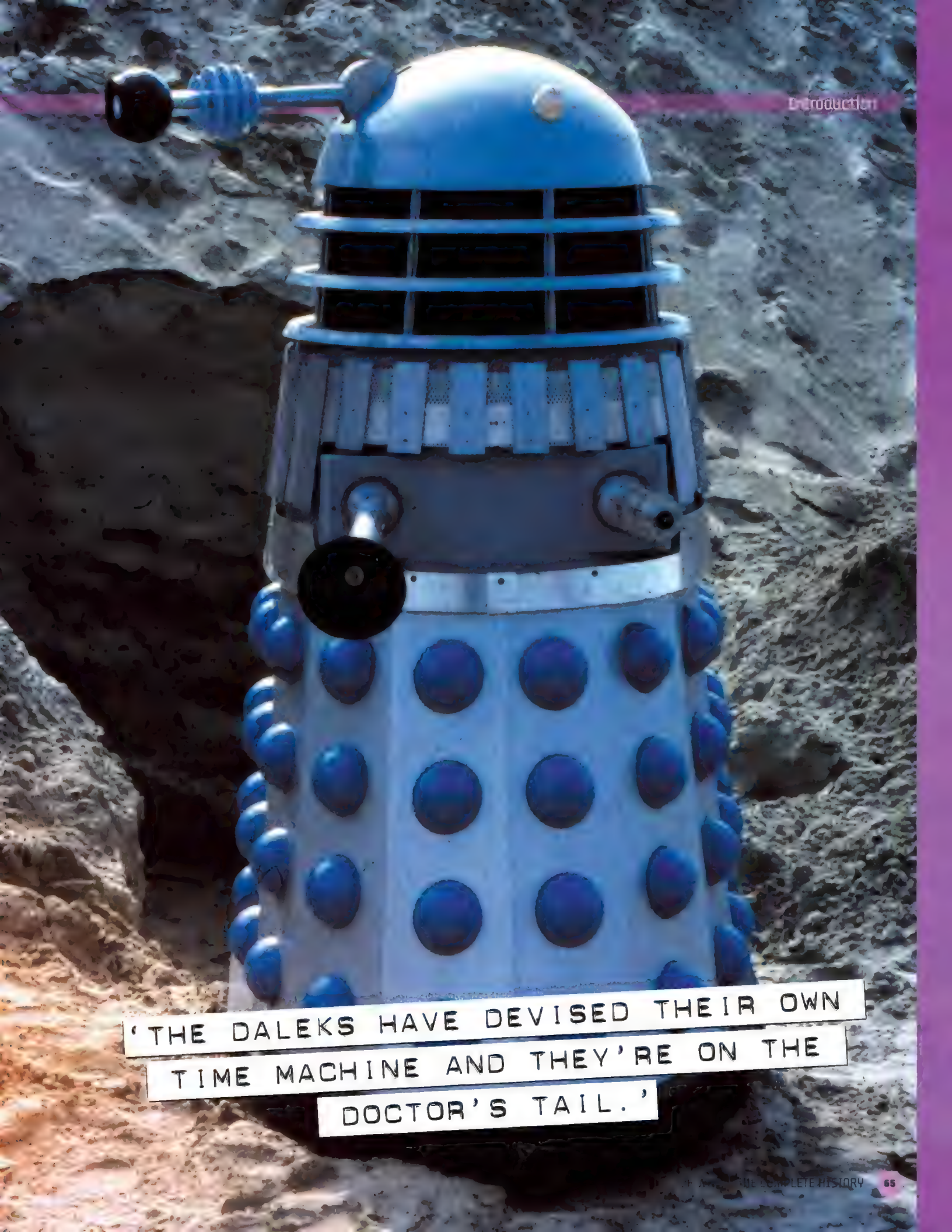
That doesn't mean, of course, that this serial was short on originality. The scene where the TARDIS crew watch The Beatles on the Time-Space Visualiser – a clip of them playing *Ticket to Ride* – is the first example of pop culture having a notable impact on *Doctor Who*. The music of The Beatles would appear in a number of other stories over the years. Much later, contemporary pop music would make its way into episodes like *The End of the World* [2005 – see Volume 48] (Britney Spears' *Toxic*) and *Last of the Time Lords* [2007 – see Volume 56] (The Scissor Sisters' *I Can't Decide*).

The Chase was the first (but certainly not the last) time we met a duplicate of the Doctor – an innovation that spawned the teasing episode title *The Death of Doctor Who*. The implementation of this idea isn't entirely successful, as it's all too obvious that another actor has been employed to double-up. It was sufficiently novel, however, for another doppelgänger to appear less than a year later...

Terry Nation would return to co-write one more Dalek story before taking a seven-year break from the series. Like *The Chase*, *The Daleks' Master Plan* [1965/6 – see Volume 6] was another planet-hopping trip through time. This latest sequel, however, took Nation's ambitious plans for the Daleks to a whole new level. ■

Below:
"She's got a ticket to ride"...
The Beatles
make their
Doctor Who
début.



A full-page photograph of a Dalek, a character from the British science fiction television series Doctor Who. The Dalek is a white, cylindrical robot with a dome-shaped head and a body covered in blue, circular protrusions. It is standing in a rocky, desert-like environment. The Dalek's head is tilted slightly to the left, and its right arm is extended forward, holding a black, spherical object. The background is a rugged, rocky landscape with a mix of brown and grey tones.

'THE DALEKS HAVE DEVISED THEIR OWN
TIME MACHINE AND THEY'RE ON THE
DOCTOR'S TAIL.'

THE EXECUTIONERS

The Doctor is busy repairing the Time-Space Visualiser. Meanwhile, Ian reads about *Monsters from Outer Space* and Barbara makes a dress for Vicki. [1]

The Doctor manages to get the Visualiser working and explains that they can use it to see any event in history. Ian uses it to see Lincoln deliver the Gettysburg Address.

For her turn, Barbara makes the Visualiser show William Shakespeare apologising to Queen Elizabeth I for basing Falstaff on Sir John Oldcastle. The Queen asks him to write a play about Falstaff in love, while Francis Bacon suggests he write about Hamlet, Prince of Denmark. [2]

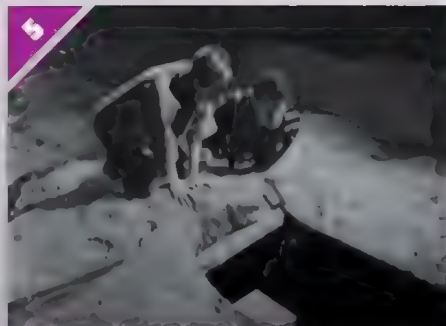
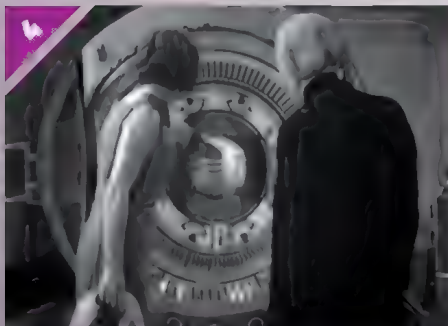
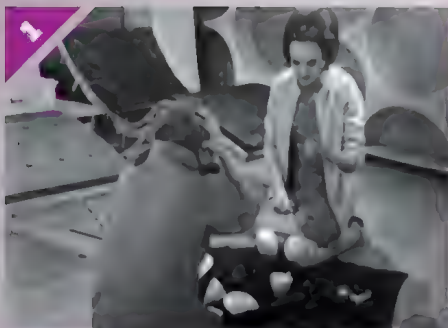
For Vicki's turn, she watches The Beatles performing *Ticket to Ride* on *Top of the Pops*. She is surprised to hear them playing "classical music". [3]

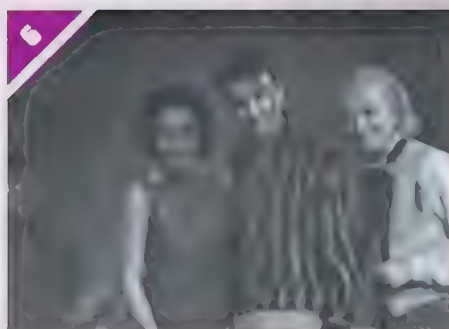
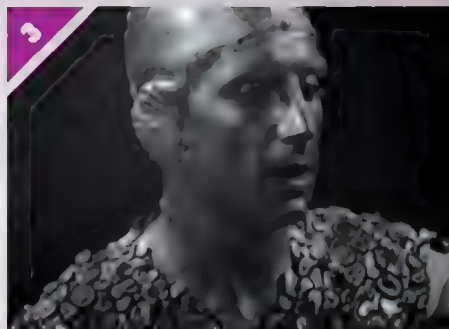
The TARDIS lands on an arid planet. Vicki and Ian go off to explore. Vicki discovers a desert trail but doesn't notice a tentacle emerging from the sand.

The Doctor and Barbara sunbathe by the TARDIS. The Visualiser makes a high-pitched noise and Barbara goes inside to switch it off – and sees the Daleks on the screen confirming that they have located the TARDIS! [4] The Daleks dispatch an assassination group to pursue the TARDIS through eternity. The Doctor and Barbara go to look for Ian and Vicki.

As it begins to get dark, Ian finds a metal ring in the sand. Vicki fears that if they pull the ring something awful will come out, but Ian tries it and a trapdoor opens. [5] They enter and the trapdoor slams shut, sealing them in darkness with a gurgling creature.

The Doctor and Barbara get caught in a sandstorm. When it grows light, they are covered in sand. They emerge to find the landscape has changed. Then something rises from the sand – a Dalek! [6]





THE DEATH OF TIME

More Daleks arrive. The Doctor and Barbara hide as the Daleks glide past, searching for the TARDIS with a seismic detector. [1] After the Daleks have gone, they encounter two amphibious humanoids called Aridians.

The Doctor and Barbara learn that the Aridians used to live beneath the sea but now the seas have dried up and their city is being invaded by the Mire Beasts. Barbara mentions that two of her friends have gone missing. [2] The Aridians think they might have gone through the Taltarian airlock into the tunnels, which means it is too late for them as the Aridians are about to destroy it.

The detonation kills the Mire Beast attacking Vicki but Ian gets knocked out. Vicki goes to fetch help.

The Doctor and Barbara are taken to the Aridian city and told that the Daleks have given them an ultimatum. Either the

Aridians hand over the time travellers or the Daleks will destroy what remains of the city. [3]

Vicki finds the TARDIS surrounded by Daleks. The Daleks attempt to destroy it but to no avail. [4]

The Doctor and Barbara are told that the Aridian Elders have agreed to the Daleks' ultimatum.

Vicki is grabbed by an Aridian and taken to the Doctor and Barbara. The Aridians arrive to take them to the Daleks but then a Mire Beast bursts in, enabling the Doctor, Barbara and Vicki to escape. [5]

The Doctor, Barbara and Vicki meet Ian on the surface near the TARDIS. There is a Dalek on guard but Ian has a plan. He borrows Barbara's cardigan and the Doctor's coat and lays them over a hole in the ground. The Doctor and Ian lure the Dalek into the hole. [6]

The Doctor and his friends leave Aridius in the TARDIS, but the Daleks are determined to pursue them through all eternity!

FLIGHT THROUGH ETERNITY

The Time Path Detector registers that another time machine is following the TARDIS. It is the Daleks who believe their final victory is inevitable! [1]

Morton Dill, a tourist from Alabama, is enjoying a visit to the Empire State Building. While he is looking through a telescope, the TARDIS materialises behind him. He greets Barbara and Vicki as they emerge and is amazed as the Doctor and Ian also step out of the police box. He thinks they must be from Hollywood, making a motion picture. [2] They bid him goodbye, return to the TARDIS and dematerialise.

Moments later, the Daleks' time machine appears and a Dalek emerges. Morton finds it hilarious. [3] He grabs his camera but the Dalek returns to its time machine and disappears. When the tour

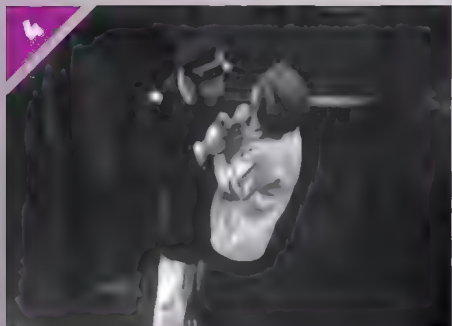
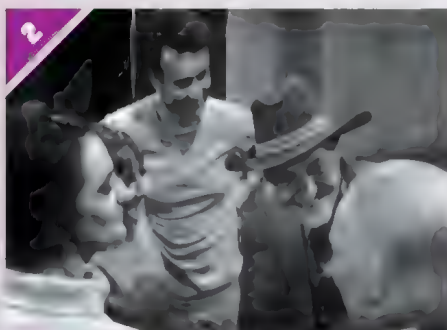
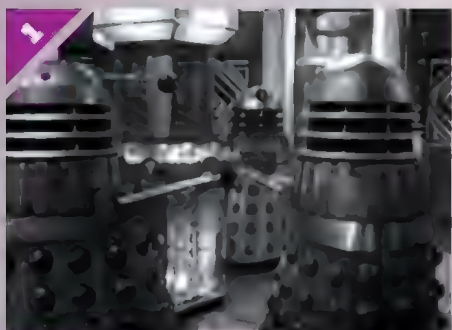
group returns they find Morton stamping on the floor in search of a trap door.

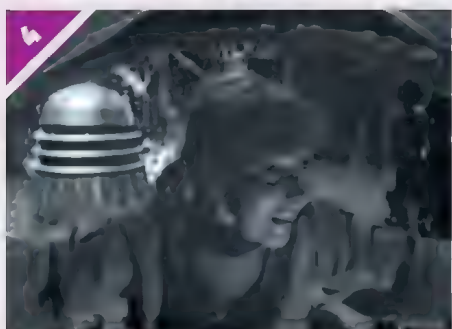
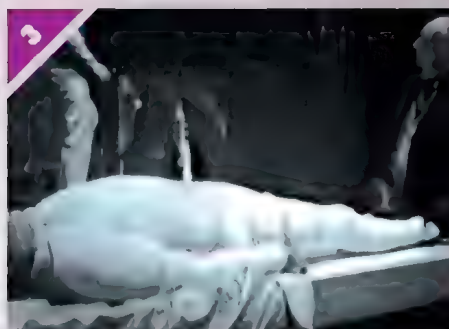
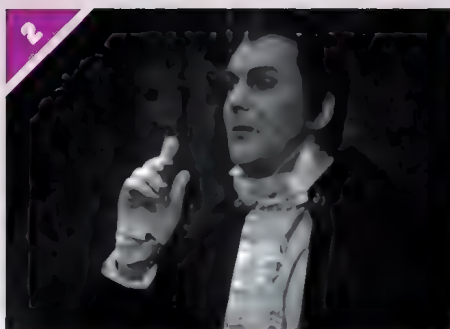
The Doctor tells his companions they need to find something to fight back with. But first the TARDIS must land again!

It materialises on a sailing ship just off the coast of Santa Maria. Ian and Barbara emerge but when Ian goes back inside, Barbara is caught by Mister Richardson, who accuses her of being a stowaway. [4] Vicki knocks him out but Barbara warns her someone else is coming; Vicki hits him on the head too – but it turns out to be Ian! They carry him back to the TARDIS and leave.

The ship's crew members are confronted by several Daleks and jump overboard, convinced that the aliens are the “white terror of Barbary”. [5] The Daleks search the ship but find it deserted so return to their time machine.

In the TARDIS, Ian recovers from his injury and reveals the name of the ship – the *Mary Celeste*. The Doctor warns that the Daleks are closing in. [6]





JOURNEY INTO TERROR

The TARDIS's next port of call is the entrance hall of a gloomy old mansion. [1] The Doctor and Ian explore upstairs, where they discover a laboratory with a figure draped in a sheet. The figure comes to life, revealing itself to be Frankenstein's monster.

Downstairs, Barbara and Vicki are disturbed by the arrival of a man claiming to be Count Dracula. [2] The man then leaves through a concealed door. Barbara tries to open it, but when she turns, Vicki has gone. A woman appears at the top of the stairs, wailing.

The Doctor tells Ian he thinks they are in the dark recesses of the human mind. They return to the entrance hall to find the women have gone. They go back upstairs as the Daleks' time machine materialises.

The Doctor and Ian return to the laboratory. A Dalek appears, demanding

to know where the time travellers are. [3] Frankenstein's monster comes to life and the Dalek shoots it, but it has no effect.

The Doctor and Ian find Barbara and Vicki downstairs. A Dalek appears and is about to exterminate them when it is distracted by Count Dracula. In the confusion, the Doctor, Ian and Barbara return to the TARDIS. Frankenstein's monster arrives with the wailing woman, and Vicki hides in the Daleks' time machine. [4] The Daleks leave the mansion – an abandoned attraction at the 1996 Festival of Ghana.

In the TARDIS, the Doctor, Ian and Barbara realise they have left Vicki behind.

In the Daleks' time machine, Vicki watches as the Daleks create a robot duplicate of the Doctor. [5]

The TARDIS lands on Mechanus, a jungle planet. Ian is concerned that the vegetation looks alive.

The Daleks instruct their duplicate of the Doctor to infiltrate and kill. Infiltrate and kill! [6]

THE DEATH OF DOCTOR WHO

The Doctor, Ian and Barbara explore the dark alien jungle and are attacked by huge toadstools called Fungoids.

[1] Suddenly the jungle is bathed with light and the Fungoids withdraw. The Doctor and his two friends follow a corridor of lights through the gloom.

The Daleks' time machine has also arrived in the jungle and the Daleks emerge with their robot Doctor. Vicki sneaks out when the coast is clear.

The Doctor, Ian and Barbara come to a cave where Barbara finds a metal rod – it is a weapon designed to fend off the Fungoids. [2]

Vicki finds the TARDIS. A Fungoid creeps up on her. She is forced to flee. [3]

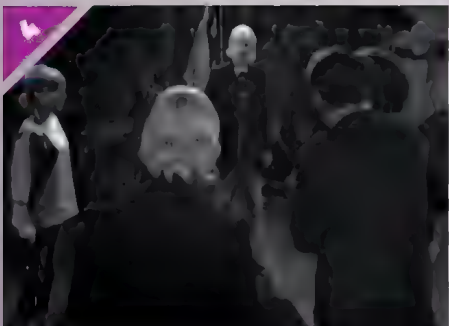
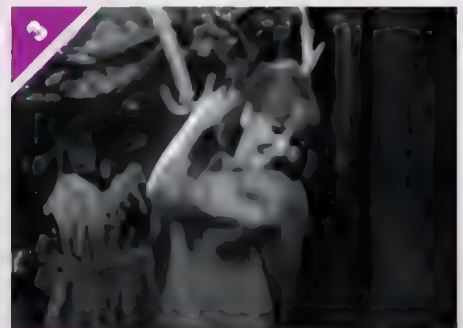
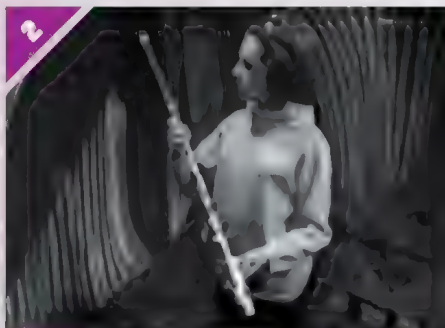
Hearing a scream, the Doctor and Ian rush outside to discover Vicki lying unconscious in the jungle. The robot Doctor finds Barbara in the cave and

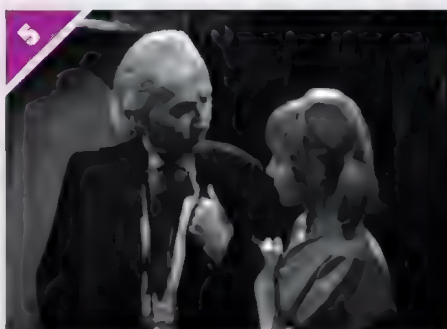
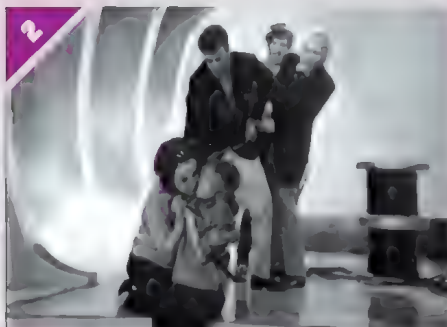
informs her that Ian is dead. It persuades her to go with it.

The Doctor, Ian and Vicki return to the cave to find it empty. Vicki wakes up and tells them about the Daleks' robot duplicate.

In the jungle, Barbara is attacked by the robot Doctor but Ian comes to her rescue. The robot Doctor disappears into the jungle and Ian helps Barbara to her feet. They are joined by Vicki – and then two Doctors emerge from the gloom! [4] One of the Doctors calls Vicki 'Susan' and Barbara realises it is the duplicate. The two Doctors fence with their walking sticks until the real Doctor deactivates the duplicate.

The Doctor and his companions shelter in the cave. In the morning, they awake to see an alien city standing over the treetops [5] – and the Daleks heading straight towards them! It looks like they are trapped – until the cave wall opens, revealing a large, round robot in an elevator. It tells them to enter. [6]





THE PLANET OF DECISION

The Doctor and his friends enter the elevator and are taken up to the city. The Daleks glide into the cave to find that their enemies have escaped.

The Doctor and his friends are awestruck by the city of the Mechonoids. The robots take them to a cell where they are confronted by a bearded space pilot called Steven Taylor. His only company for the past two years has been a stuffed toy panda called Hi-Fi. [1]

He explains that 50 years ago, Earth decided to colonise the planet and sent a rocket full of robots to get everything ready, but then the planet was forgotten. Steven crashed in the jungle and has been a prisoner of the Mechonoids ever since.

The Daleks force their way into the elevator.

Steven takes the Doctor and Ian up to the roof of the city where Ian notices an

aerial cable which they could use to get to the ground. The others all go up on the roof. Vicki has an attack of vertigo and the others lower her using the cable. [2] Steven rushes back to fetch Hi-Fi.

A ferocious battle rages in the city between the Daleks and the Mechonoids. [3]

The Doctor, Ian, Barbara and Vicki make it down to the jungle and watch on as the Mechonoid city collapses in flames. [4]

Later, they find the Daleks' time machine. It's empty and Barbara realises that she and Ian could use it to go home. The Doctor initially refuses to help but Vicki talks him round. [5]

Ian and Barbara return to London. The Daleks' time machine self-destructs and Ian and Barbara call out their goodbyes to the Doctor. They visit the sights and catch a bus home. [6]

The Doctor and Vicki watch them on the Time-Space Visualiser. The Doctor admits he will miss them.

Pre-production

With the success of the Daleks being so important to the fledgling *Doctor Who* series, Terry Nation was a writer much in demand by story editor David Whitaker and producer Verity Lambert. A first Dalek sequel, *The Dalek Invasion of Earth* [1964 – see Volume 4] had been written and was in production by September 1964 when David Whitaker was succeeded by Dennis Spooner. Spooner, an old friend of Nation's from their comedy writing days, at once commissioned the writer for another *Doctor Who* serial on Tuesday 6 October 1964 with a target delivery of Saturday 30 January 1965 to be recorded from the end of April. For some reason, this story (details of which are unknown) was abandoned, and instead Nation was commissioned for a new six-episode Dalek

Below:
Surrounded!
The Daleks find
the TARDIS.

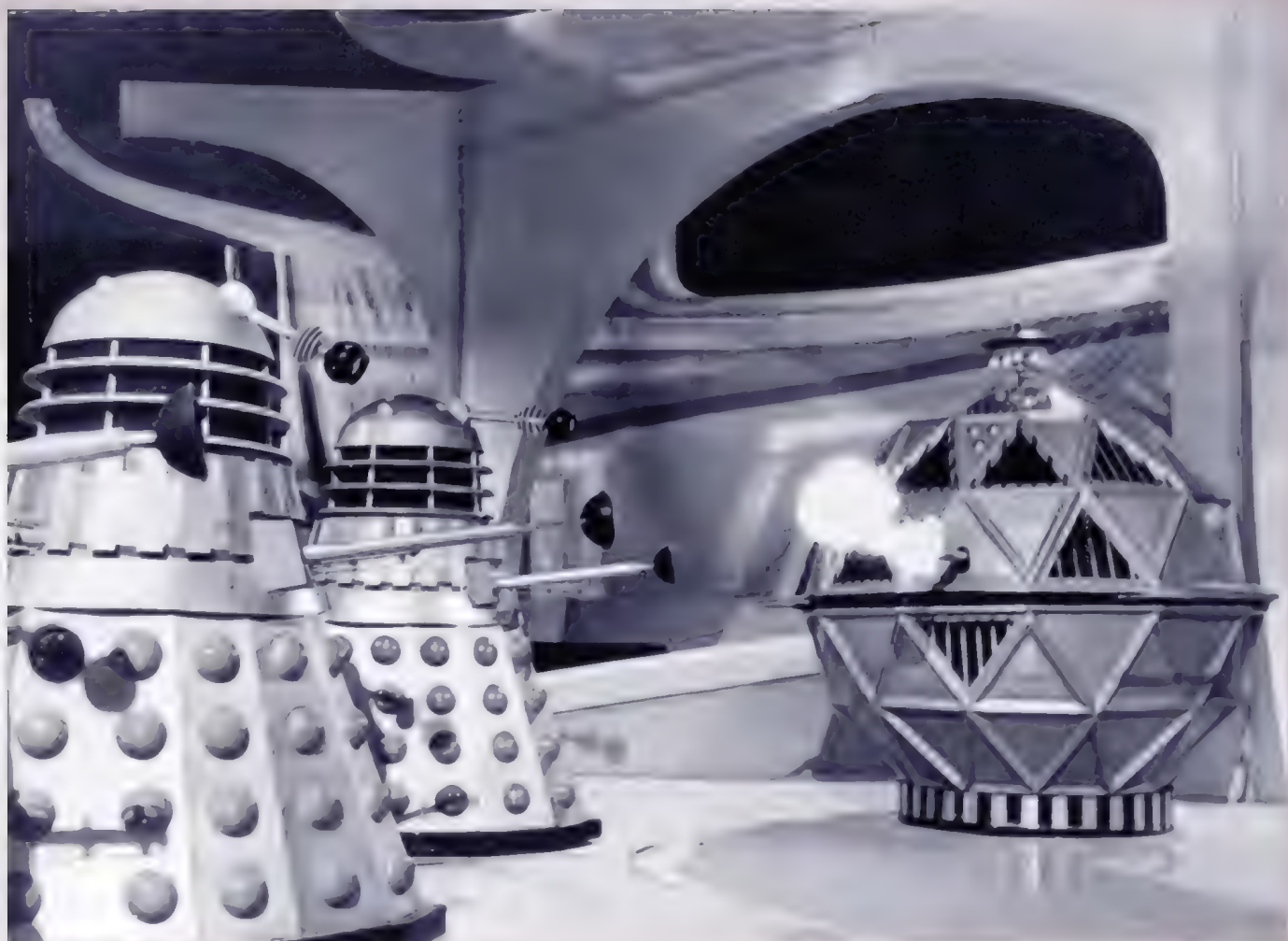


serial – *Doctor Who and the Daleks (III)* – from Wednesday 16 December 1964 with a target delivery date of Saturday 30 January 1965. During this time, *The Dalek Invasion of Earth* would air on BBC1 and send the series into the top 10 most-watched programmes for the first time.

A third Dalek serial was mentioned by the *Daily Mail* as early as as Monday 28 December. The Daleks appeared at the *Daily Mail* Girls and Boys Exhibition at Olympia from the end of 1964. Reporting on the event on Thursday 7 January, the *Daily Mail* noted that Dalek designer Ray Cusick had visited the previous day: 'And he assured me the Daleks will be back – this summer.'

Snow job

On Sunday 10 January 1965, Nation submitted a five-page synopsis, that detailed a series of adventures (which he referred to as a 'snow job'), for the new Dalek serial to Verity Lambert, commenting that the serial would cost more than usual. *Dr Who (Segment: Dalek Three)* – *The Pursuers* storyline noted that the Daleks were pursuing the Doctor because they had used their own time machine to look into the future and seen that he defeated their plans for 'universal Dalek domination'. Their first encounter was on the planet 'Aridus' where the day lasts only four hours. When the Daleks demand that the travellers are handed over to them, there is debate among the Aridians and the group is pursued through the 'old city' by Daleks, Aridians and 'things' before friendly Aridians help them



regain the TARDIS. Additional suggested landing sites were 'ancient Egypt, where one of the Daleks is destroyed, and the primitive people of the land build the first pyramid over the spot where the Dalek lies' (an idea later adapted for *The Daleks' Master Plan* [1965/6 – see Volume 6]) and 'the planet Stygian' which has different light waves thus 'all living matter is invisible'. Mechanus had 'a society of machines... built by man-like creatures a thousand years before... destroyed by their own invention... the machines created new versions of themselves... built into their memory cells, the order to kill.' The story was to climax on 'the planet Vapuron, the land of mists'.

Although Nation's general storyline was very close to the finished serial, various details were changed at an early stage. The Time-Space Visualiser given to the Doctor by the Xerons at the end of the preceding serial, *The Space Museum* [1965 – see page 34], was an extra element added by Spooner to keep a flow of continuity between serials. Originally the device was a Time Curve Visi-Scope (TCVS) which the Doctor had invented, and on which were shown the Gettysburg Address, a speech from Winston Churchill and a Shakespeare scene featuring Anne Hathaway. The Fungoids, eventually the monsters on Mechanus, were present earlier in the story, attacking 'Vikki' (as the character's

Above:
The
Mechonoids
are a match for
the Daleks.



Right:
'Glistening and
horny' - a
Mire Beast.

name was spelt) on Aridius. Ian and Barbara did not leave at the end of the story, and the space pilot character on Mechanus was called Michael Taylor. The idea of a 50th anniversary reunion concert for The Beatles, then the biggest name in pop music sweeping the world, was also suggested. The intention was to have The Beatles, dressed as old men, perform in the studio as part of the recording of the episode. However, as Dennis Spooner revealed in 1985, the idea was turned down by The Beatles' manager, Brian Epstein, as not being good for the group's image.

Keen to repeat the success of the Daleks, Nation introduced a new race of robot monsters as adversaries for his exterminating creations. These were to be the Mechons, pure robots which spoke in a form of computer code (eg "800 - 30 - Mechonoid - English - Input - Enter").

The name of the robots was changed to Mechonoid later in production (allegedly to differentiate them from the Mekon, the Venusian villain of the *Dan Dare* comic strip which had been running in *Eagle* since 1950), although one Dalek in the final episode still refers to them as Mechons, as the change of name was only decided after the Dalek dialogue had been pre-recorded. As with the Zarbi in *The Web Planet* [1965 - see Volume 4], it was decided to invest a substantial part of the budget in the construction of the Mechonoids and to give the new creations a press launch, while also offering merchandising rights to manufacturers.

'Another series including the Daleks is now being planned, but at the moment we do not have a fixed date for their return appearance,' the BBC informed the *Evening Standard* on Tuesday 26 January. In *Tit Bits* on Saturday 13 February, a piece about

Ray Cusick and the Daleks (*Why Ray can't exploit those Daleks*) appeared with the designer explaining how he would soon be working on the next Dalek serial: "Terry's locked away cooking that one up now. It should be seen in May." James Green reported 'two more Dalek serials are being planned for later in the year' in the *Evening News* on Wednesday 24 February.

Ugly Aridians

Nation wrote the new Dalek scripts between writing episodes of *The Saint* for New World/ITC, where his scripts had been readily accepted since September 1964; his *Doctor Who* drafts had been delivered by Thursday 25 February. In the draft scripts – where the serial was entitled *Dr Who – Section: Dalek Three* – the script for the first episode suggested that for the Gettysburg Address the team could 'use stock film from the Raymond Massey picture' (the 1962 movie *How the West Was Won*). The sequence with Shakespeare was different; Shakespeare furtively meets Francis Bacon and purchases another play entitled *The Tragical History of Hamlet, Prince of Denmark* which he wants to retitlle *The Blooded Dagger*. As the image fades, 'Doctor Who' explains how he met Bacon once and that this was a charade which he and Shakespeare liked to play out to create controversy. Vicki gives the date for The Beatles sequence as 1994 although the TV announcer is wearing a 'suit of the 21st century'; he introduces The Beatles performing on the 50th anniversary of their TV debut (which would have been 17 October 2012 in real life) and the broadcast is on 'the tri-dimensional colour television service of the BBC'. The tentacle which appears from the sand has an 'unwinking, moist eye' on the end. Ian and Vicki are held captive in a tunnel

alcove by a guarding Mire Beast ('glistening and horny... an octopus... or a squid. It's [sic] two main tentacle's [sic] (operators arms) are its main weapon. There is no real head. Just a stump where the periscope eye emerges.' In the draft script for *The Death of Time*, more Daleks emerge from the sand. The Aridians are 'tiny men with vast humped backs... so high are these distorted shoulders that their heads appear in the middle of their bodies. They wear close-fitting clothes... made from skins of the Mire Beast. They are incredibly ugly facially. The mouth distorted and a secondary set of eyes on their foreheads. Thick black hair hangs lankly. Their hands have only four fingers each...twice as long as human fingers. Arms appear to trail to the ground.' The Aridian who detonates the explosive (later named Prondyn) is an Aridian miner. In the Aridian city, there

Connections: Presidential address

► Ian chooses to see the Gettysburg Address on the Time-Space Visualiser. This famous but short speech, given by the sixteenth President of the United States, Abraham Lincoln, took place on 19 November 1863, at the dedication of the Soldier's National Cemetery in Gettysburg, Pennsylvania, four-and-a-half-months after the Union armies defeated those of the Confederacy at the Battle of Gettysburg in the American Civil War.



Below:
The Aridians
fight for
survival.



Connections: Shakespeare

Barbara chooses to use the Time-Space Visualiser to see the moment where Queen Elizabeth I confronts William Shakespeare about his character, Falstaff in *Henry IV, Part 1*. This is based on the widely held belief that Falstaff was originally named John Oldcastle, a real historical figure and friend of Henry V. However, Lord Cobham, a descendent of Oldcastle, complained, forcing Shakespeare to change the character's name. The idea that Queen Elizabeth suggested the idea of 'Falstaff in Love', which became the basis of *The Merry Wives of Windsor*, was originally suggested by Shakespeare's biographer, Nicholas Rowe, in 1709,

but there is little evidence to support this.



is a caged Mire Beast kept behind glass which later escapes.

The draft script for *Flight Through Eternity* describes Morton Dill as a 'rather gawky young man... cast in the Hollywood mould of the southern hayseed come to the big city'. Vicki says that New York was destroyed in the Dalek invasion of 2065 with Nation noting, 'Can you check the date of Dalek Invasion of Earth as recorded in second Dalek episode?' Captain Benjamin Briggs was described as '37. A New Englander' while Albert C Richardson was 'an American sailor of the Eighteen Seventies.' One of the sailors says that it is bad luck to have women aboard sailing ships, and Briggs reminds him it is 1872 and not the dark ages (Briggs' wife and child are not on board in this version). The draft script notes the name of the ship as *Marie Celeste*, adding, 'In actual fact, she was the *Mary*

Celeste. However, I think for our purposes we should use the more generally known name.' The script continued through to the material in the haunted house with the cliffhanger coming where Barbara is caught by a revolving wall. Dracula is 'a magnificent figure in full evening dress... Gives a most charming smile. Speaks with a middle European accent'; he kisses the hands of the women and asks them to call him 'Gregor'.

In draft form, *Journey into Terror* noted that Frankenstein's monster should be 'in

the traditional Karloff costume' (referring to the 1931 Universal horror movie *Frankenstein* which featured Boris Karloff as the monster). The Doctor and Ian discuss the horror stories of Bram Stoker, Mary Shelley and Edgar Allan Poe. When the Daleks trace the TARDIS, it is still in the year 1872 and in Transylvania. While Barbara and Vicki find Frankenstein's monster in the laboratory, a new arrival in the main hall is Baron Frankenstein who chats to the Doctor and Ian about his work to create life, and says that Count Dracula is his house guest. When the Daleks arrive, a blast from a Dalek gun fully energises the monster. The travellers escape from the Daleks in the laboratory using the secret passage back to the hall, but lose Vicki en route. After the TARDIS has departed, Barbara and Ian ask the Doctor how they can have met fictional characters, and the Doctor confirms that the ship was in neither time nor space but an area of human thought created from belief (the funfair element did not appear in this version). After the Daleks despatched the



Right:

Steven Taylor is stranded on the planet Mechanus.

duplicate Doctor from their vessel there was an extra scene of the Doctor, Ian and Barbara in the dark jungle of Mechanus being approached by a Fungoid.

The draft script of *The Death of Dr Who* outlined the Fungoid as 'a black glistening creature of sponge... as tall as a man. Shaped like an egg... The texture of its 'skin' can only be described as 'like tripe'. The robot Dr Who [sic] attempts to kill Barbara with a knife and there is a brief fight between the pair. When the real Doctor arrives he comments, "There's not room in the Universe for two Dr Whos." The Doctor confesses that in "times of stress I have a very macabre sense of humour" as he pretends to be his robot double for a moment after defeating it, adding it "should make an interesting item for my memoirs. The death of Dr Who [sic]..." The city was described as 'a real Frank Lloyd Wright edifice'. At the end of the script, the travellers are confronted by 'a Mechon (say Meck-on). It is a mechanical robot that moves on the same principle as the Daleks... legless. [It] is shaped like a large spinning top. Slightly convex at the top... Imagine a capstan with a pronounced top. Sprouting... antennae... there are a number of flashing discs built into the surface of the Mechon... voice might be produced in the same way as the voice in the recording of *Sparky's Magic Piano*' (which was recorded in 1947 using a Sonovox).

Daleks on loan

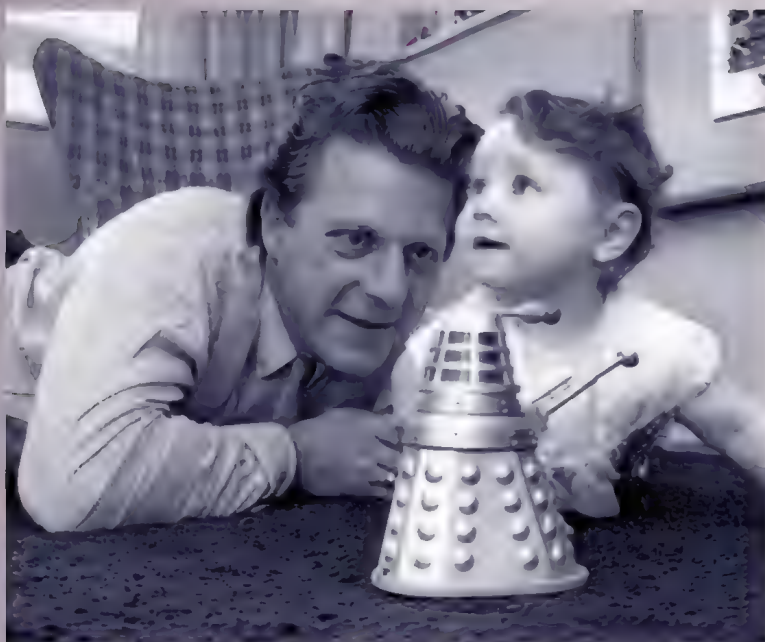
In the draft of *The Planet of Decision*, when the travellers enter the city they see a robot cleaner. The character of Steven was originally 'Roger Bruck... a man of 35, well-built and wearing a one-piece uniform that might be one day standard for a space crew'; his cell was furnished like a room of 500 years in the future. Bruck



(who does not have a panda mascot) says he was commanding a probe in deep space when he had a flare out; his crew got out in the main life rocket but his capsule was dragged to Mechanus. The Doctor had not made an anti-Dalek device in this version, and in the battle the Mechons 'have built in attack rays' which are like flame throwers. When Vicki panics on the roof, Barbara knocks her out with a blow to the jaw and she is lowered down unconscious. Ian pushes a Dalek off the roof of the city as well. The script ends with the travellers outside the TARDIS where Nation writes to story editor Dennis Spooner 'From here Dennis, it's all yours. If our time travellers go on their way, we can give Bruck the Dalek time machine. There are infinite [sic] variations.'

As usual, Nation's work required little editing, a trait he was known for, according to Dennis Spooner. Originally in Nation's script, Vicki and Ian were dragged down into the tunnels under Aridius by a colony of Mire Beasts, but

Above:
Count
Dracula and
Frankenstein's
monster are
horrible
house guests.



Above:
Dalek designer Ray Cusick introduces his daughter to his creations.

this was rewritten by Spooner into a story about trapdoors and castles related by Vicki. Some elements of the story had to be altered due to budget restrictions, such as the huge glass underground city of lights originally planned for Aridius in the first two episodes, and the colony of Mire Beasts was amended so that only one of the creatures was required. Using many science-fiction standards and a series

of new locations in similar manner to his earlier serial *The Keys of Marinus* [1964 – see Volume 2], it was clear that Nation's script would be an expensive serial, and consequently the stories either side of it (*The Space Museum* [1965 – see page 34] and *The Time Meddler* [1965 – see page 116]) were made on a minimal budget with little or no pre-filming. For Spooner, this would be the only story he would originate with a writer and edit to its completion – having

inherited his other serials from David Whitaker. The storyline also adopted a new overall title during the spring of 1965: *The Chase*.

On Tuesday 2 February, with production on the new serial approaching, it was noted that the two BBC Daleks on loan to Belle Vue Zoo would be needed back by the start of March. Enquiries were also made to the Dr Barnardo's children's home in Ilford, Essex who had been given two Dalek props after production was completed on the very first Dalek story. Asked to loan their Daleks for use on the new story, Barnardo's indicated that they could only be made available for a few days at the end of April. It was decided that it was not worth borrowing the props for such a short period and that the production could be achieved without them. Two Dalek props were in storage at Ealing Studios, and Shawcraft Models of Uxbridge, who had constructed the first Daleks, also held one of the props. A fourth Dalek prop was currently on loan for use on another BBC production – most likely the episode of the BBC1 sitcom *Hugh and I* (*Bun Fight*) broadcast on Sunday 11 April.

Connections: Follow that cardi

► When Ian asks for Barbara's cardigan to use as part of his Dalek trap, she responds, "Oh, no, not again." This refers to the previous story, *The Space Museum* [1965 – see page 34], in which Barbara unwound the wool from her cardigan to trace their path through the labyrinthine Xeron museum.



Illogical reality

Selected as director for the serial was Richard Martin, who had worked on both previous Dalek adventures as well as *The Web Planet* which was then concluding production. He was reluctant to take on the project but had become known as the 'Dalek director'; "You owe it to me," Verity Lambert told him.

Lambert sent the draft scripts to director Martin on Thursday 25 February, commenting that she was happy with their 'movement and action' and acknowledging that sections were 'tongue-in-cheek'. She was concerned about the realisation

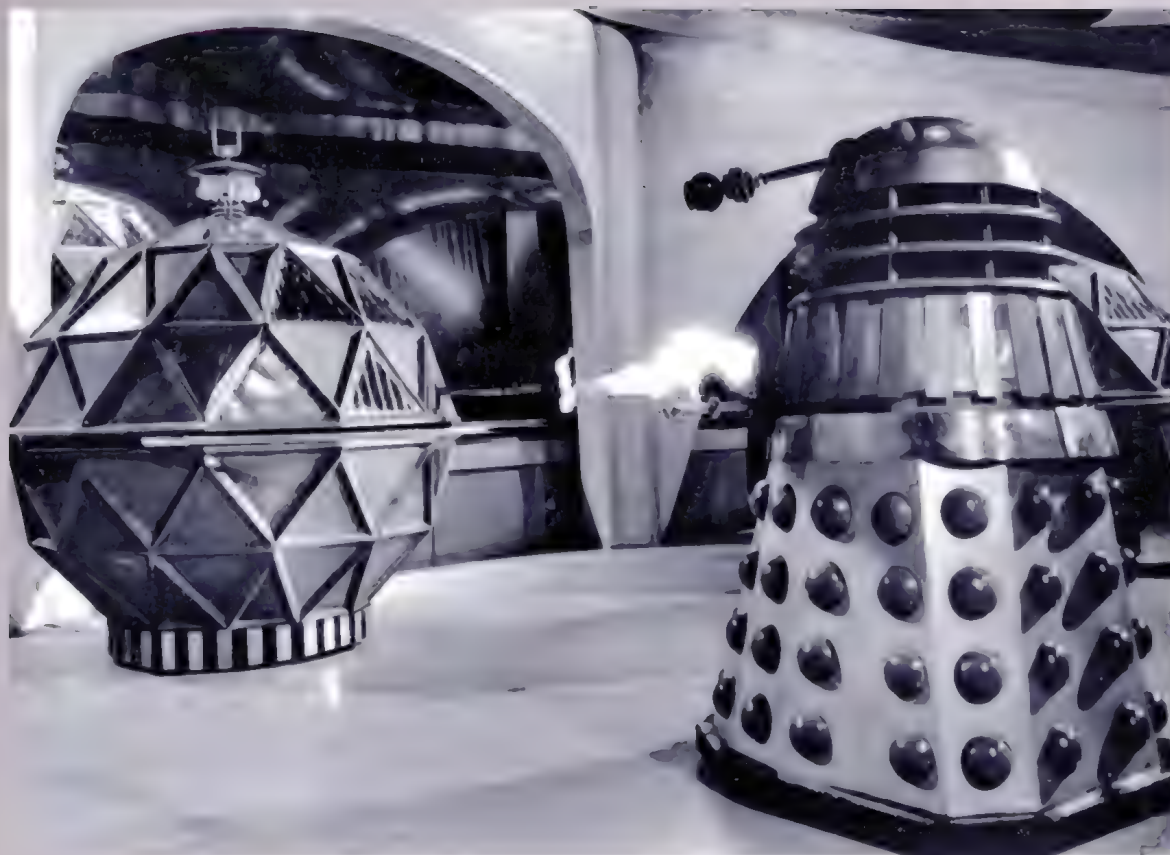
of the Mire Beast and the Fungoids after the problems with the Slyther on *The Dalek Invasion of Earth* and felt that Nation's description of the Aridians was too 'unpleasant-looking'. She also noted that Nation's background story for the Mechons was inadvertently similar to the scripts for the rejected *The Masters of Luxor*. Lambert's main concern though, was with the 'Baron Frankenstein' sequence that, at this time, began at the end of the third episode and was the main focus of the fourth. 'Although this is a good sequence in itself,' she wrote, 'I think that, if we go into these realms of fiction, we are opening a door on the *Doctor Who* series which may run us into considerable trouble in the future. I also feel that, although nobody really takes *Doctor Who* seriously, we have created throughout the series a kind of 'illogical' reality: in other words, we have presented the places we have visited in a realistic way. Although Terry has given us an explanation in Episode 4

which is certainly valid, I do not feel that the Daleks should arrive in a place which is an Earth fictional place and if they do not, it really means that the place does not exist at all, except in the minds of our four characters. I have spoken to Terry about this and, although I have not given him any decision one way or the other, I am unhappy about it. Terry is quite amenable to taking it out completely and inserting something else. The other thing I have against it is that I think it shows possibly a lack of imagination on our part to use other people's fictional characters.' Ultimately, Lambert's concerns would be addressed by revealing to the audience that the Doctor's theories were wrong, and the haunted house was in fact a futuristic funfair attraction, and that Dracula and Frankenstein's monster were in fact just robots.

While Martin was on leave in early March 1965, Lambert informed the design department that there would be no



Left: Filming gets spooky in the haunted house.



Right:
Mechnoid
versus Dalek!

location filming on the serial. However, when Martin returned he decided that some minimal shooting was desirable for the first two episodes to get shots of various characters on the surface of Aridius. Design work for these items was kept to a minimum. When Martin returned from leave, on Wednesday 3 March, Lambert asked him to keep costs down but remembering the overspend on the Zarbi, a larger budget was allocated to the serial.

Despite the large budget, Martin still felt the show was under-funded, and believed the series on the whole to be poor science-fiction: ill-conceived and badly written. He also felt a degree of frustration that he was not always able to overcome the challenges of each production to his own satisfaction. *The Planet of Decision*, the concluding episode of *The Chase*, was to be Martin's final instalment of *Doctor Who*.

It was also a time of change for other people on the show. In early 1965, production concluded on *The Saint* and the team of producers Robert S Baker and Monty Berman moved on to produce ITC's new colour action series *The Baron* with shooting from July 1965. With Nation a prolific writer on *The Saint*, Berman offered him the post of script supervisor, and he ended up writing over half the episodes for the show. Needing reliable help, Nation invited Spooner to ITC as co-writer and assistant editor. Keen to work on the glossier show with a guaranteed US market, Spooner did not renew his contract as story editor on *Doctor Who* after his initial 26 episodes, with *The Chase* being his final story. For this serial he was trailed by his successor, Donald Tosh, who had just spent 18 months as story editor on the BBC soap *Compact*; Tosh's first visit to the *Doctor Who*

studio would be for the recording of the third episode.

Over 30 new special sounds were created for this serial by Brian Hodgson of the Radiophonic Workshop, assembled under the title *The Chase* from March 1965; these included the sounds of the Mire Beasts, the Mechonoids plus various pieces of Dalek and TARDIS equipment.

Blaze of glory

On Thursday 1 April 1965, it was announced that Jacqueline Hill and William Russell would now be departing *Doctor Who*, with their last episode being due for broadcast in June. This hit the papers the following day. "It has been great fun, but you can't go on for ever," commented Hill in Clifford Davis' *Dr Who's Pals to Leave Him* in the *Daily Mirror* on Friday 2 April, while Russell explained: "I want to get back to comedy." "We shall probably leave in a blaze of glory. I think we shall capture a spaceship from the Daleks and fly off back to Earth," Hill was quoted as saying in *The Sun* (*Barbara and Ian to Leave 'Dr Who'*). "I think it would be a bit indulgent to stay any longer with *Doctor Who*," Russell told Martin Jackson of the *Daily Express* (*Barbara and Ian leaving 'Dr Who'*). "Replacements will be found but at the moment nothing has been done," the BBC commented to the *Daily Sketch*.

Russell and Hill had made their decisions to leave independently, when their contracts expired in early 1965, and had given Lambert plenty of notice. Both had enjoyed their time on the programme, but after 18 months of almost continual work, the show was becoming a grind. Russell felt the spark of creativity had gone and was keen to return to the theatre. Their decision greatly upset the show's star, William Hartnell, as this meant he was now

the sole original actor left on the series, and both he and Lambert tried to persuade Russell and Hill to stay – "What's the matter with you? You've got three kids, you've got a job and we're having a great time – what more do you want?" the show's star had said to Russell. Finally the producer decided that Ian and Barbara should leave together in a mildly romantic fashion.

After the first series, where virtually all design work fell to Raymond Cusick and Barry Newbery, John Wood was brought in to work on *The Web Planet*. Now, with the wide variety of setting required by *The Chase*, Cusick and Wood would work together. John Wood focused on the Empire State Building and the *Mary Celeste* while Raymond Cusick concentrated on the Dalek time machine, the Haunted House and the Mechonoid city.

Connections: Time rotor

► Vicki refers to an instrument on the TARDIS console as "the time rotor". This would later be established in *Meglos* [1980 – see Volume 32] as the name of the central column that rises and falls while the TARDIS is in flight, although this is not what Vicki is pointing to here.



Below: Steven is overjoyed to have human company again after years of captivity.



Right:

A redesigned silver Dalek.

The Mechonoids were introduced in the last two episodes of the story. Inspired by the geodesic designs of American architect Richard Buckminster Fuller, Cusick designed these new robots at some expense and had the three two-part fibreglass casings (with Perspex elements) made by Shawcraft Models; they were completed in March 1965. Each Mechonoid was designed to be operated by someone hidden inside the casing, in a similar manner to the Daleks. The operator was able to extend an aerial and swing the two arms and the gun disc, as well as moving the robot along with his feet; lights on the front were to illuminate when each robot spoke. On one Mechonoid, the gun was a working flame thrower which comprised a burning gas jet ignited off-camera. The casings were large enough to accommodate both an operator and an effects technician when required. For one shot, of a Mechonoid destroyed by a Dalek, a special pre-cut upper dome was rigged to collapse on cue, with smoke emitted from dummy mechanics inside the casing.

Cusick also redesigned the BBC's Dalek casings, disliking the modifications which designer Spencer Chapman had made for *The Dalek Invasion of Earth*. Five or six Dalek casings existed at the time, one of these being the black Dalek Supreme. One silver Dalek from 1963 was required for recording the first two episodes of *The Space Museum* on Friday 2 and Friday 9 April. The three remaining casings (one from 1963 and two from 1964) were modified for the main battle sequence to be shot at Ealing



Film studios apparently on Wednesday 14 April, although it seems the originally planned date was Thursday 8 April. The large fenders and power dishes added for their appearance in *The Dalek Invasion of Earth* were removed and shoulder slats were added to the midriff section. The coverings for the dome lights were also modified slightly. In general, a stockpile of casing elements now existed, and these were mixed and matched with little regard for continuity across the filming and all six studio sessions. One of the modified Daleks was supplied for the last scene of *The Final Phase*, the final episode of *The Space Museum* which would act as the reprise for *The Executioners*, the first episode of *The Chase*, and was recorded on Friday 23 April 1965.

Connections: Empire state

► The Empire State Building, visited briefly here, by both the Daleks and the Doctor's party, is located on New York's Fifth Avenue. The height given by the guide here is 1,473 feet, but it is in fact 1,454 feet high. Vicki says that New York was destroyed by the Daleks when they invaded Earth, referring to the events of *The Dalek*

Invasion of Earth

[1964 - see Volume 4].

The Beatles

The costume notes for *The Executioners* described the TV announcer as being dressed in the fashions of 2014AD. Similar notes on Thursday 8 April for *Journey into Terror* dated 'Frankenstein' as from around 1818 and Dracula from 1897.

The production team contacted *Top of the Pops* on Friday 2 April, enquiring about obtaining material with The Beatles for *The Executioners* but discovered that most programmes were wiped after broadcast. They were offered a recording of *I Feel Fine* made at Riverside Studio 2 on Monday 16 November 1964 and



broadcast on Thursday 3 December. However, The Beatles were to record their latest release, *Ticket to Ride*, the following week at Riverside Studio 2 on Saturday 10 April for broadcast on *Top of the Pops* on Thursday 15 April. With the consent of Brian Epstein, one minute of this item was transferred onto 35mm to be inserted into *The Executioners*.

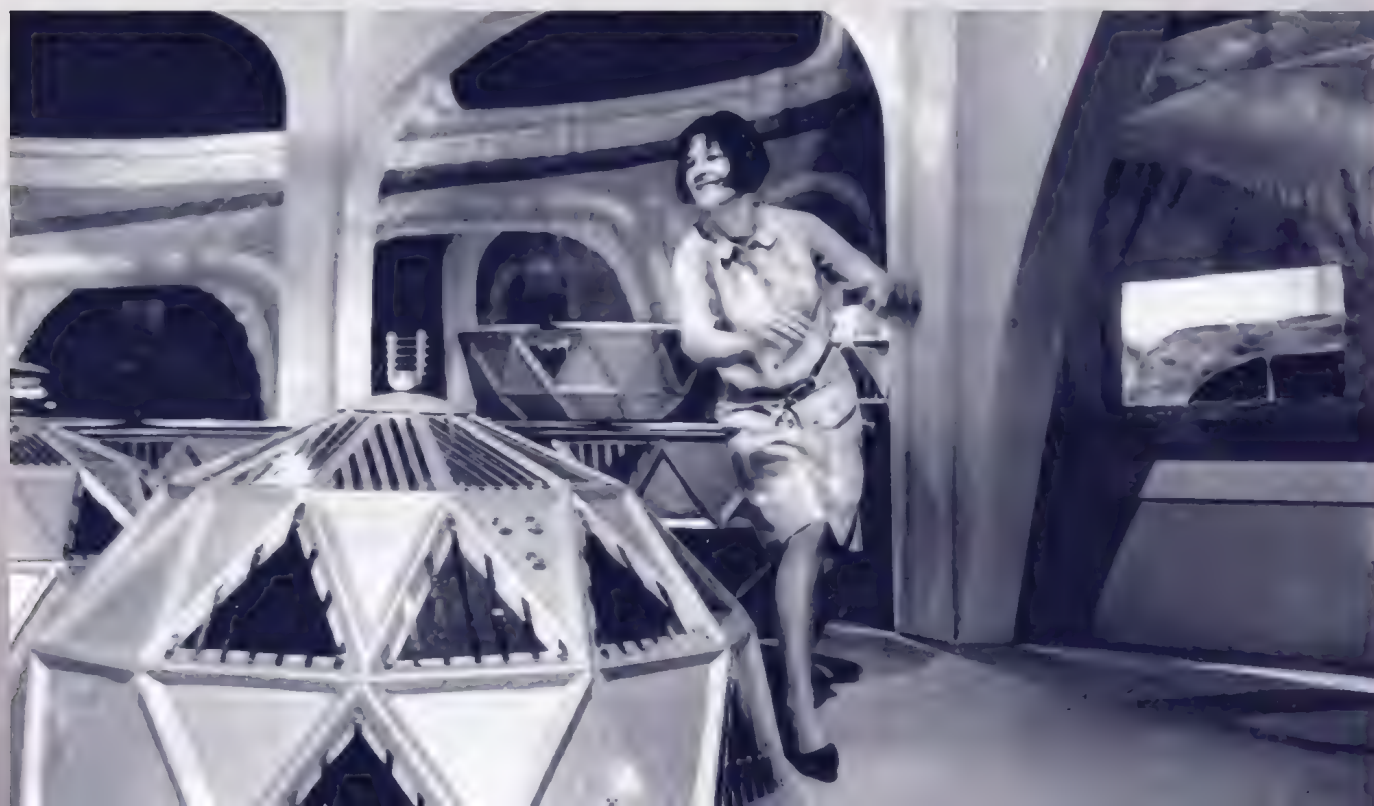
Various aspects of the final scripts for the serial were worked out by Richard Martin working alongside Dennis Spooner since Terry Nation was too busy to undertake rewrites. In the camera script for *The Executioners*, there was extra dialogue between the Doctor and Barbara while they sunbathed; Barbara tells the Doctor that he has been travelling too long, but she admits that she cannot say how long ago it was they met in the London junkyard. She recalls a holiday in Cornwall where their car broke down outside Exeter and, after a tow from a circus lorry bound for Fishguard, they ended up in Ireland with a troupe of performing seals ("Sounds a fishy story to me," says the Doctor). The stage directions for the serial referred to

the Dalek time machine as the DARDIS. The camera script for *The Death of Time* included two extra film sequences; 15" of Vicki running up a sand dune, and 20" of Ian on the sand banks at night. Originally on *Flight Through Eternity*, the Bosun and Willoughby were to be credited as 'Sailor 1' and 'Sailor 2'. In the camera script for *The Death of Dr Who*, the Mechon which appears at the cliffhanger says 'I am 4, 3, 2, 1 Mechonoid'. The London sequence in *The Planet of Decision* was only vaguely scripted by Dennis Spooner; in this, the DARDIS (the Dalek time machine) lands near an engineering firm, and the film interlude was to end with the shot of the bus driving away. This episode also had an extended living quarters scene where Steven asks Vicki and Barbara how they picked Mechanus to land on, and Barbara explains to Steven about the Daleks.

Stand by for the Year of the Daleks announced the *Daily Mail* on Wednesday 7 April as it focused on merchandise manager Walter Tuckwell and the lucrative licensing business assembled around all manner of Dalek product. ■

Below:

Verity Lambert is delighted to be on set with the Mechonoids.



THE CHASE

STEP 15

'RICHARD MARTIN HAD BECOME KNOWN
AS THE 'DALEK DIRECTOR'.'

Production

Shooting on 35mm film took place during the second week of April 1965 while rehearsals were taking place for the recording of the third episode of *The Space Museum*. Some location shooting was conducted for the first two episodes and the final episode. Director Richard Martin took a film crew to Amber Sands near Hye in Kent where the James were dressed with bizarre Atlantean seaweed statues by designer Raymond Cusick. Here, David Newman and the diminutive Barbara Jones (who Martin

had cast as Nemini in two episodes of *The Web Planet*) doubled for William Russell and Maureen O'Brien in long shots for *The Executioners*, which the main actors later overdubbed with dialogue. This avoided taking Russell and O'Brien out of rehearsals for *The Space Museum*. Newman and Jones also performed one shot later at Ealing for *The Death of Time* where a stock footage blast was used as back projection on a small tunnel set, for the scene where Tim and Vicki are thrown about. On location, Cusick provided a new lightweight Dalek, referred to as a 'hover

Dalek', with rigid arms and eye stalk so that the creatures could appear to be moving rapidly over the sands; the same casing pitched over into a dune for the fall into Ian's trap in the second episode, *The Death of Time*. Unfortunately as this was shot in daylight, and mixed with night-time studio work, the clash was quite noticeable. The Dalek was operated by Gerald Taylor, the only Dalek operator required on location; one of the 1964 Dalek props was also used. For the climax to *The Executioners*, in which the script required a Dalek to rise out of the desert, Cusick's team buried a Dalek in the sand and attached it to a rope from the rear of a Land Rover. The casing refused to be brought up to the surface and the effect had to be rethought. Ultimately, Cusick had Shawcraft build an 18-inch Dalek puppet which could be operated from underneath, and had a telecine insert of it shot as it was pushed up through a tray of sand on a model set, on a fulcrum.

A model shot of the TARDIS materialising in the desert was also undertaken for *The Executioners*.

Permission was obtained from East Sussex County Council for local resident Laurence Nesbitt to be paid by the BBC to dig two holes six feet wide and five feet deep, with timber shoring; one was to bring the buried Dalek out of while the other was the trap for the Dalek set by Ian.

On Monday 12 April, the two specially made sequences for the Time-Space Visualiser in *The Executioners* were filmed at Ealing on Stage 3A/B. The first of these involved only actor Robert Marsden standing against a backdrop to deliver Abraham Lincoln's speech. The second required Roger Hammond, Vivienne Bennett and Hugh Walters to act out their Elizabethan scene on a small set.

Also filmed on Stage 3A/B from 9.30am to 5.30pm the following day was the evacuation of the *Mary Celeste* for the third

Right:

Smoke and fire - a Mechonoid flame lights Verity's cigarette.

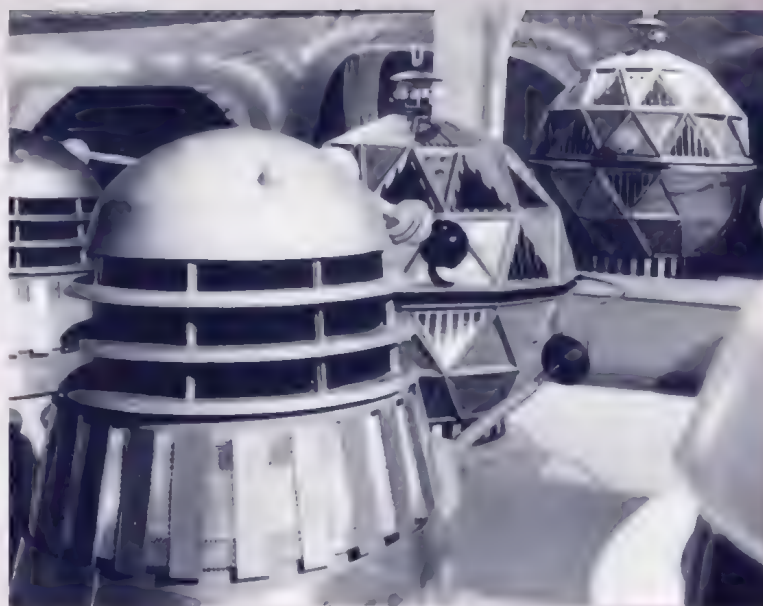


episode, *Flight Through Eternity*. This was to be the first use of the huge water tank in *Doctor Who* as stuntmen Fred Haggerty, Gerry Wain and David Cannon plus stuntwoman Marilyn Gothard and another lightweight Dalek prop all tumbled off a side mock-up of the ship. Cusick also built a model of the clipper for the establishing shots of the ship in the fog; this was an aspect of the serial that Martin was unhappy with.

Daleks Vs Mechonoids

The shooting of the battle between the Daleks and the Mechonoids took place on Stage 3A/B at Ealing on Wednesday 14 and Thursday 15 April. This featured two of the Dalek props made in 1964 and the 1963 Dalek which had been painted black as the Dalek Supreme for *The Dalek Invasion of Earth*; all of these were painted silver and refurbished with the design modifications. On the first day, a press call was held to reveal the Mechonoids, and Lambert posed for photographers having her cigarette lit by a Mechonoid's flame thrower. The battle on the extended stage was very expensive and difficult to control. Martin hired a group of actors to operate the machines who he had previously employed to play Daleks or Zarbi. Gerald Taylor was joined by his colleagues Robert Jewell and Kevin Manser who had just completed work on the feature film *Dr Who and the Daleks* at Shepperton Studios, with John Scott Martin, Murphy Grumbar and Jack Pitt as Mechonoids. The light blue Mechonoid cases were large enough to house two operators.

Also filmed over Wednesday 14 and Thursday 15 April for the final two episodes, were model inserts of the stilted Mechonoid city, designed by Cusick



Above:
Battle of the
Daleks and
Mechonoids.

and built by Shawcraft, complete with tiny Daleks and Mechonoids moving on its walkways. Model shots of both the TARDIS and the Dalek time ship were also filmed during this period.

Martin originally wanted Max Harris to compose the music for the serial, but the work was undertaken by Dudley Simpson instead. Simpson was asked to compose something 'light' apparently to detract from the scariness of the Daleks. Music recording for the serial took place from 2pm to 6pm on Tuesday 20 April (for the first three episodes) and 1.30pm to 5.30pm on Thursday 22 April at the Olympic Sound Studio (for the last three episodes). The score, comprising of 52 different cues, ran to just over 25 minutes and was realised by five musicians, conducted by Simpson. Instruments used were the cello, clarinet doubling bass clarinet, piano doubling organ and celeste, guitar, and percussion

Connections: Star-struck

▶ Believing the Doctor and his companions to be "real live movie people", the gullible Morton Dill asks if they know Cheyenne Bodie. This was the name of a fictional character played by Clint Walker in a highly popular Western TV series, *Cheyenne*, which aired in the USA between 1955 and 1962 and screened by ITV from 1958 to 1964.



Connections: Lost at sea

► The *Mary Celeste* was an American merchant Brigantine that was discovered on 4 December 1872 off the coast of the Azores Islands with her lifeboat missing and nobody on board. The ship was seaworthy, and when found by the Canadian Brigantine *Dei Gratia*, the last log entry was ten days earlier. None of those on board were ever found and the reasons for abandoning the vessel have never been discovered. The mystery became well known, with the name of the ship

becoming synonymous with unexplained desertion.



Right:

Deconstructed robots.

(xylophone, vibraphone, drums, tambourine, timpani, gong, glockenspiel). Some of these items had titles including *Galaxy* (for the TARDIS in flight), *Sizzle theme* (for Aridius), *Mire beast*, *Cool beat* (after the sandstorm), *Dalek theme*, *Aridian theme*, *Panic music* (as the Aridian slaves were killed), *Manhattan theme*, *Blues*, *Sea theme*, *Screaming terror*, *Haunted House theme*, *Barrel organ*, *Marsh music*, *Fight music*, *Vertigo for Vicki* and *Tardis through space*.

David Graham pre-recorded most of his Dalek voices for the serial. The first session was for the film sequences on *The Planet of Decision* and took place from 11am to 1pm at Room 9 in Maida Vale on Tuesday 20 April; Graham was then joined by Hawkins

for recording of *The Executioners* and *The Death of Time* at Lime Grove Studio R from 5.30pm to 6pm the next day, and then did further recording on his own for these two episodes on Wednesday 5 May; Graham's Dalek voices for *Flight Through Eternity* and *Journey into Terror* were then recorded at 5.30pm in Lime Grove Studio R on Wednesday 12 and Wednesday 19 May respectively.

Rehearsals for the first episode of *The Chase*, *The Executioners*, took place at the drill hall in Bulwer Street from Monday 26 to Thursday 29 April. Martin now realised that William Hartnell was struggling to learn his lines, and was being supported by William Russell and Jacqueline Hill in particular.

The episode was recorded on Friday 30 April, a little over three weeks before transmission. All six instalments were taped in the evenings at Riverside Studio 1 with recording scheduled from 8.30pm to 9.45pm.

'Dardis'

The *Executioners* opened with a filmed reprise from the end of *The Space Museum: The Final Phase*. It was originally intended that the opening credits for the episode title and author would be superimposed over this scene but they were ultimately shown over the following scene of the TARDIS travelling through space and time. This episode marked the first occasion of the TARDIS being seen in flight. The effect was achieved by mixing a shot of a 2" model TARDIS, with a shot from a camera fitted with a kaleidoscope attachment aimed at a starscape photocaption of the Cephus Spiral Nebula, taken by the Mount Wilson Observatory and supplied by Fox Photos Ltd.

Cusick designed the Dalek time ship and control room – the latter from left over





Left:
A Dalek duo.

sets from the first two Dalek serials. The time ship, referred to in early draft scripts as the 'Dardis', had a rear door, allowing the same three Daleks to enter it once and then again by coming round out of camera shot, giving the illusion of far more Daleks than there actually were. The craft vanished by cutting to a slide caption of the empty control centre. Peter (Murphy) Grumbar had to drop out of *Doctor Who* after completing his scene as a Dalek at the end of *The Space Museum*, allowing John Scott Martin to make his first appearance as a Dalek Operator. Four Daleks were used in the first episode operated by Jewell, Manser, Taylor and Scott Martin. Three of these were silver props, with the modified Dalek Supreme prop from 1963 also making its only appearance in the serial before being repainted.

The sets for the other rooms in the TARDIS came from stock originally designed by Cusick for *Inside the Spaceship* [1964 – see Volume 2] with elements of the equipment bay from *The Web Planet*. The jacket for the book that Ian is seen reading – *Monsters from Outer Space* – was designed

by Cusick and produced by the BBC's graphics department.

The Visualiser prop constructed by Shawcraft Models incorporated a TV monitor on which could be shown action from other cameras on other sets such as the Daleks in their control room – or telecine footage, such as the film of The Beatles singing *Ticket to Ride* or the Ealing inserts. Interference could also be induced over the images as each slice of history broke up and faded. Although the Visualiser had come from the alien world of Xeros, a series of dials are labelled with the names of planets in Earth's solar system – Mars, Neptune *etc.*

The room in which the large Visualiser prop was kept was actually the TARDIS control room set, and for reasons of size this meant that the console itself was not used. Clever camera angles by Martin made it appear that Hartnell was operating the door controls on the console out of vision as the double doors opened behind him onto part of the Aridius desert set. This barren sandscape designed by Wood featured a raised sand dune with a



Above:
Flamethrower!

trapdoor, which an actor could appear to start descending into, and a small section of tunnel set.

Photocaptions were used to show the twin suns of Aridius from the TARDIS crew's point of view. The TARDIS magnet given to Ian by the Doctor to help him to find his way back to the ship was a small handheld device which rotated by the simple method of having William Russell move his wrist slightly to give the mechanism some momentum. Russell also pre-recorded Ian's echoing "Hello" which was played back during one of the tunnel scenes. Two recording breaks

were planned; the first of these was before the Doctor and Barbara saw the Daleks on the Visualiser, allowing Jacqueline Hill to move from the Desert set to the TARDIS interior.

Jack Pitt donned the heavy rubber Mire Beast costume, complete with illuminated eyes and wire-operated tentacles. This bright orange monster was constructed by a freelance specialist props

father and son team, John and Jack Lovell. John had researched similar types of creatures at the Natural History Museum to arrive at the final orange costume which was made from sheet rubber.

The sandstorm which hit the Doctor and Barbara was achieved by superimposing film of a blizzard and directing a wind machine at the actors. The second recording break came before dawn on Aridius which allowed Hill and William Hartnell to be covered in cork chippings as well as letting the crew strike the TARDIS.

The closing credits rolled over the model film of the Dalek emerging from the sand.

Recording overran by ten minutes due to delays with effects props being provided by Shawcraft earlier in the day.

Rehearsals for the second episode, *The Death of Time* took place at the Bulwer Street drill hall from Monday 3 May through to Thursday 6 May. From 2pm on Thursday 6, Jacqueline Hill and William Russell took the afternoon off from rehearsals to pose for a series of about 20 still photographs, all of which would be used in the final episode, *The Planet of Decision*, to illustrate their return home. This shoot was handled by director Douglas Camfield as part of the pre-filming effort for *The Time Meddler*. The locations in London were planned to include the Houses of Parliament, Westminster Bridge, Trafalgar Square (feeding the pigeons and paddling in the fountain), Piccadilly Circus or Regent Street (having an ice cream and window shopping), Hyde Park (for shots with a police box, ducks, statues and the characters fishing or rowing) and White City Underground station. In addition, two boats were hired for use on the Serpentine, while other planned sequences involved purchasing fruit, peanuts and hot dogs.

Connections: Ding-dong

- Whilst in the 'haunted' house, Barbara quotes, "And therefore never send to know, for whom the bell tolls. It tolls for thee" - an extract from John Donne's *Devotions upon Emergent Occasions*, published in 1624.



The Death of Time was recorded on Friday 7 May. A photocall was held at 3.45pm to get shots of the Daleks and the crew with the Aridians (in a posed scene involving a fallen Ian which had nothing to do with the serial). At the start of the instalment, the title and writer credit were superimposed over the filmed insert of the Dalek model rising from the sand.

Ian Thompson, whom Martin had cast as Hetra in *The Web Planet*, and the now well-known Welsh character actor Hywel Bennett (making one of his earliest TV appearances) played Malsan and Rynian respectively, the two principal Aridians who, with two other actors, were clad in golden skeletal skin-tight costumes and close rubber skull caps with gills to make them appear amphibian.

Kalahari Desert

Several recording breaks and pauses were scheduled during the evening: The first came mid-way through the first scene with Vicki and Ian in the tunnels, allowing Maureen O'Brien and William Russell to reposition themselves on the set.

One of the three full-size silver Daleks in the episode had its sucker arm replaced by a gimballed device as a perceptor arm (Gerald Taylor was not required for the recording this episode). As in their previous appearances, the Daleks' negative extermination effect was achieved by over-exposing the electronic cameras as they fired upon the Aridians and – later on – the TARDIS. A second recording pause allowed the two searching Daleks to be removed from the desert set and Hartnell and Hill to get into position for their next scene in – supposedly – a different part of the desert. Another break allowed the part of the desert set with the airlock in it

to be redressed, just before the scene where the Aridians escorted the Doctor and Barbara into their city.

Photocaptions were again used for the Aridian suns. The photocaption of Aridius obtained from Paul Popper Ltd was actually of Bechuanaland in the Kalahari Desert; this was used as an establishing shot of the Aridian landscape just prior to the detonation of the airlock which was represented by stock footage of mining explosions.

Wood designed the Aridian city and tunnels, the main piece of which was the multi-level set in which the Doctor and Barbara were held as 'guests'. A fourth recording break allowed Russell to move back to the tunnel set after the single shot scene where Ian sees the Dalek guarding the TARDIS. Three more recording breaks were planned for the scene where the

Connections: Festival of Ghana

► The haunted house that the Doctor and his companions find themselves in during *Journey Into Terror* is in fact 'Frankenstein's House of Horrors' part of the 1996 Festival of Ghana which has been 'cancelled by Peking', according to signage on a ticket booth. None of this is mentioned in the camera script for the episode. Possibly it was inspired by the diplomatic links that had been established between China and Ghana in 1960.

Below:

The Daleks attempt to locate the TARDIS with a seismic detector.



TARDIS crew lure the Dalek away from the ship to allow them to get to, and move around the desert set; it was planned that the film of the Dalek falling into the hole in the ground should be done as an inlay shot. The final recording break was to allow the TARDIS prop to be removed after it has dematerialised by cross-fading to a photocaption of the empty desert; the photographic caption of the empty Aridius set had been taken that morning at 10.15am. The closing credits were shown over a shot of a Dalek moving past.

Recording of this episode overran because of problems with cutting to the 35mm film sequences and the lack of a fast rewind machine for retakes.

The TA Centre at Artillery House, Horn Lane was the venue for rehearsals for the third episode, *Flight Through Eternity* from Monday 10 May to Thursday 13 May. In the early afternoon of the first day, William Russell and Jacqueline Hill left the rehearsal to film a short insert outside the maintenance garage at Ealing Film Studios for their return home and

Below:
"You will be exterminated".



the explosion of the Dalek time ship in the final episode. The destruction of the unseen Dardis did not require pyrotechnics and was achieved by the simple method of a bright flash of light and a camera roll. Sound effects added later would complete the illusion. Also filmed between 2pm and 3.30pm on Stage 3A/B at the film studios was a short scene with Ian and Barbara on a London bus with back projection of the London streets visible through the windows and stuntman Derek Ware playing the conductor.

Bigger on the inside

Flight *Through Eternity*, was recorded in studio on Friday 14 May with the TARDIS control room set being mounted, complete with the console and even the astral map from *The Web Planet* seen in the background. The episode began with a filmed reprise, and the opening captions were superimposed over shots blending models of the TARDIS and Dardis with the starscape background.

This episode was the first to have scenes set on the Daleks' ship, which like the TARDIS was also bigger inside than out. Cusick designed the ship's interior, which had rotating square patterns on the walls, a working lift and a central console which had an illuminated rotating mechanism similar to that of the TARDIS. The ship's scanner was one of the rotating squares, onto which was inlayed circular images of the *Mary Celeste* and standard feedback patterns. This set was populated by the four silver Daleks, one photographic blow-up (from a picture taken on the day of the recording of *The Executioners*) and three unoccupied casings from the recent *Dr Who and the Daleks* film with their bases removed and new lights fitted. Martin had contacted film producer Milton Subotsky,



Left:
Daleking
around.

enquiring whether it would be possible to borrow any of the Dalek casings built for the recently completed movie. Subotsky offered Martin the use of eight Dalek props from the film. However, as these props were noticeably different in design and size to their TV counterparts, they were only used in the background to swell the numbers.

After the first TARDIS scene, William Russell and Jacqueline Hill changed out of their costumes which they had worn in the first two episodes. There was also some interesting dialogue from the Doctor regarding the time path indicator that was tracking the Dalek ship, and which implied that the Doctor himself may have built the TARDIS. Vicki and Barbara were seen eating food from the unseen TARDIS food machine which had been introduced in the first Dalek serial. Vicki said that the bars contained guava, but they were in fact Mars bars, 12 of which were bought for the production of the episode.

Six recording breaks and pauses were planned. The first – to reposition the cameras – came before the establishing library film of New York and the Empire State Building, along with a photocaption of the structure from Fox Photos. These sets and those on the ship were designed mainly by John Wood, and both the TARDIS and Dalek ship were recorded materialising and dematerialising on camera (although clever camera angles disguised the fact that the Dalek which talked to Morton Dill did not emerge from the ship itself). Martin cast South African born Arne Gordon (Hrostar in *The Web Planet*) as the Guide (referred to in production documentation as Henry de Voort) and an actor he had originally rejected as a Menoptra back in January called Peter Purves as Morton Dill (for which Purves adopted an Alabama accent).

Once again, the TARDIS materialised and dematerialised on the observation level by means of cross-fading to and from

Connections: Exterminate!

► *The Chase* marks the first time that the Daleks are heard to use "Exterminate!" as a battle cry. In their previous adventures *The Mutants* (AKA *The Daleks*) [1963/4 - see Volume 1] and *The Dalek Invasion of Earth* [1964 - see Volume 4] they had spoken about "Extermination" and in the latter story, when dealing with Ian's sabotage, the Dalek Supreme had ordered its subordinates to "Exterminate him!" But this is the first time they use the word as a war-cry.



photocaptions of the empty set (these having been taken at 10.15am that day), and the same approach was used with the Dalek vessel. A second recording break was to remove the TARDIS from the observation level set and the third and fourth were to set in and then remove the Dalek vessel.

For the scenes on board the deck of the *Mary Celeste*, recording was arranged to save time. Thus the TARDIS materialised off-screen, and the Dalek vessel was never seen on the ship at all. The deck set was large, with different levels for the wheelhouse, and the roof of the cabin on which Vicki could climb. Stock footage

of the sea was also used as Barbara gazed out lovingly at the waves. A break to adjust the lighting was planned following the scene where Richardson saw the TARDIS dematerialise (an effect which had been

pre-filmed at Ealing). The final recording break came just before the Daleks appeared on the *Mary Celeste*, allowing the TARDIS prop to be removed and to shift the Daleks over from the Dardis set. Another photocaption showed a period sewing machine to indicate the deserted *Mary Celeste*; the name plate of the ship was originally painted as *Marie Celeste* and then corrected to *Mary Celeste*. The closing credits were shown over a shot of the Dalek time machine travelling through space and time.

Peter Purves


Lambert was unhappy about the Empire State Building set, specifically the walls, and later complained to Barry Learoyd of the Design Department on Wednesday 26 May. Providing Learoyd with a photograph of the set taken prior to recording, Lambert wrote 'even bearing in mind the necessary economy because of the budget, this is pretty poor by any standards'. Learoyd responded on Wednesday 9 June saying 'I watched this on transmission on Saturday and noted that the walls were satisfactory. I assume your photograph was taken early in the day before the tidying up procedure, normal to any setting, had been completed'. Lambert later conceded that 'I agree that on transmission the walls were satisfactory, but this did involve a certain amount of alteration in shots as far as the director [was concerned]'. Indeed, Martin had the TARDIS placed in a different spot than he had originally planned, to avoid having too much of the offending wall in shot.

The same problem with the incorporation of the film inserts that had caused an overrun on *The Death of Time* also occurred during this studio session, resulting in another overrun.

Right:

Trouble on board the *Mary Celeste*.





'THE DOCTOR AND THE DALEKS' FIRST
ENCOUNTER WAS ON THE PLANET 'ARIDUS'.



Above:
A haunted
hallway.

After recording was completed, Martin, Hartnell and Maureen O'Brien went to Lambert and commented that, as they had enjoyed working with Peter Purves, he might be suitable to play the new companion. Purves was approached by Spooner and Lambert, taken for a drink at the pub across the road from Riverside Studios, and offered the role of Michael Taylor. Over a meeting with Spooner the following Monday, the enthusiastic Purves rounded out the part, making him argumentative and quirky, changing his name to Steven and devising the panda mascot, 'HiFi'. Although

not a devotee of science-fiction, Purves recalled being impressed by *An Unearthly Child*, the very first episode of the series, and accepted the role within days; he had got on well with Hartnell and O'Brien during the week and had met Hartnell a few weeks earlier while shooting for *The World of Wooster* at Ealing. Purves was contracted to play Michael for the final episode of *The Chase* as well as the following three stories – a total of 13 episodes – on

Friday 21 May, with an option for 20 more episodes to be taken by Friday 10 September and a further 26 beyond that by Friday 4 February 1966.

The fourth episode, *Journey Into Terror*, was rehearsed from Monday 17 to Thursday 20 May at the TA Centre at Artillery House. Recording took place on Friday 21 May with photos of Dracula, Frankenstein's monster, the Doctor and the Daleks being taken in the afternoon; visiting the set was Hartnell's grandson Paul Carney. Once more, the arrivals and departures of the TARDIS and Dardis were achieved by cross-fades to photocaptions taken at 10.15am.

Haunted house

After a shortened version of the telerecording reprise (featuring the model TARDIS in flight but not the model Dalek ship), the opening credits slide captions were shown over a shot of a gargoyle's face. Most of the action in the episode was set in the two rooms of Cusick's haunted house set. The main set was the haunted house's hallway, with a large staircase leading up to the landing. Bats and a skeleton were dangled on wires from above in an attempt to scare the TARDIS crew, and Cusick constructed a rotating alcove to engulf Jacqueline Hill.

The first recording pause came mid-way through the TARDIS crew investigating the gothic hallway to allow the boom mics to be moved.

Roslyn de Winter, the dancer that Martin had hired to choreograph the Menoptra's insect movements and to play the part of Vrestin in *The Web Planet*, was invited back to the series to play the Grey Lady, whose first appearance, courtesy of superimposing the image of another camera, allowed her to walk through Ian.

Connections: Fatal mistake

► The robot Doctor made a slip by referring to Vicki as "Susan"; the Doctor's granddaughter whom the Daleks had seen travelling with him before; however, Susan had left the TARDIS at the end of *The Dalek Invasion of Earth* [1964 – see Volume 4] with Vicki joining in *The Rescue*, which the Daleks were unaware of.



The Laboratory set where Frankenstein's monster lay, had two entrances – a flight of steps down from the landing and a lower level door across which a portcullis could be dropped.

Malcolm Rogers mimed to his pre-recorded speech as Dracula which had been electronically treated. Rogers in particular moved in a very stiff fashion to emphasise the fact that the three apparitions were in fact robotic exhibits. Dracula and Frankenstein's monster were modelled closely on how the characters appeared in the Universal horror films of the 1930s. A recording pause allowed Hartnell and Russell to move to the passageway set, just prior to the arrival of the Dalek vessel.

Inside the Dalek craft, inlay was used again to show a circular image of the hallway set as the vessel landed, and also for a countdown towards the end of the episode. On this occasion a Dalek moved across the frame, passing *behind* the countdown figures which were supposed

to be on the far wall it had just been studying! During a recording break before the Daleks appeared in the gothic hall, the Dalek vessel was placed in the set; mid-way though the next scene came a pause for the cameras to move again. John Maxim as Frankenstein's monster was allowed to smash a prop Dalek and another recording break allowed the TARDIS prop to be removed from the hall.

Another break came before the scene of the Doctor, Ian and Barbara back in the TARDIS, while the final pause – for lighting – came before the scene of the Daleks operating their reproducer. Again, Fox Photos provided a photocaption, this time of an Amazonian jungle to act as the establishing shot of Mechanus, as seen by the TARDIS crew.

According to the late actor Edmund Warwick who played the robot double of the Doctor in many shots, this element of the story was actually a sort of 'thank you' written in for him. The previous year, Hartnell had been injured during



Left:
Things that
go bump in
the night...



Above:
Peter Purves
impresses the
TARDIS team.

recording on the third episode of *The Dalek Invasion of Earth*, necessitating his absence from the next instalment. Warwick (who had played Darrius in *The Keys of Marinus* [1964 – see Volume 2]) had been called in from another programme at very short notice to double as Hartnell with his back to the camera and collapse at the start of the episode. During rehearsals for *Journey into Terror*, Hartnell showed Warwick how to imitate his mannerisms and was very helpful. At this time though, Hartnell was upset at the impending departure of Hill and Russell, and also felt that Nation's script was not terribly good.

It was decided that Warwick, who shaved off his moustache for the role, would mime to Hartnell's pre-recorded dialogue, inserting close-up cutaways of Hartnell since Warwick's resemblance was not entirely convincing. The episode closed with a close-up of Hartnell on a separate set from Warwick saying the robot's lines before a Dalek, immediately after the initial scene with Warwick emerging from the cylindrical reproducer unit to receive his instructions. The closing titles ran over a shot of the fake Doctor, fading to a black background. Recording of the episode over-ran because

some painted scenery not being dry had precluded a full rehearsal.

The following day – Saturday 22 May – William Hartnell made a rare personal appearance as the Doctor at a public event, opening the big annual fete at Pembury Hospital in Kent close to where his daughter and son-in-law lived. The actor arrived in a 1903 de Dion-Bouton car owned by a friend who had picked the party up in Tunbridge Wells to drive to the venue. "The children just converged on the car cheering and shouting, their faces all lit up. I knew then just how much *Dr Who* really meant to them," recalled the actor of the event which was covered by the *Kent and Sussex Courier*.

The Death of Doctor Who, the fifth episode of the series, was rehearsed at the Drill Hall on Uxbridge Road from Monday 24 May to Thursday 27 May, with William Hartnell taking time out on the Wednesday to pre-record the dialogue for the robot Doctor. On Monday 24, Hartnell was formally contracted for a third series of *Doctor Who*, a run of 30 episodes.

Recording took place on Friday 28 May, beginning in the afternoon. Since William Hartnell was required to take part in a short action sequence, Verity Lambert

suggested that this 90-second portion was taped before the principal work in the evening so that Hartnell could regain his composure for the remainder of the instalment. Warwick again played the robot, unfortunately saying one line of dialogue in his own voice. Stunt arranger and performer Peter Diamond returned to the series to arrange the fight with canes between Hartnell and Warwick in the studio confines. This consisted of a scene with the regular cast, Warwick and two of the Fungoids (Jack Pitt and John Scott Martin).

The confrontation scene between the two Doctors required exact timing and clever camera shots from Martin so that it could be recorded continuously and allow Hartnell to play both parts. Two cameras were trained on Hartnell, showing him facing left and right. A third camera focussed on the Doctor's companions. Martin's camera direction would start with a shot of Hartnell as the robot Doctor looking to the right, then cut to a shot of the companions glancing from left to right, and picking up on Hartnell looking to the left now as the real Doctor.



Warwick's time on screen was kept to a minimum whenever the script would allow him to swap roles with Hartnell. Although Warwick started the episode as the robot, leaving the Daleks and stalking the trio, he then assumed the role of the real Doctor in the scene where he is leaning across Vicki with his back to the camera. This allowed Hartnell to take over as the robot for a scene in the cave set with Jacqueline Hill. Warwick then continued as the real Doctor for the sequence of Vicki being taken back to the cave, where Hartnell took over again as the genuine item when the girl recovered. In the climax, Warwick played only the fake, hiding his face behind Jacqueline Hill and Maureen O'Brien as much as possible whilst William Russell struggled with Hartnell. This insert was recorded between 3.00pm and 3.30pm.

Connections: Deadly waters

► When Ian made reference to a pool of acid while on Aridius, he was recalling his adventures on the planet Vortis in *The Web Planet* [1965 - see Volume 4].



Rumble in the jungle

The bulk of the episode was recorded in the evening on a separate videotape, starting with a telerecording reprise and then showing the opening captions over a shot of the Fungoids in the Mechanus jungle. The actual jungle set, designed by Wood, included several hanging gauzes to give it depth. It was dressed with ivy and sea fern as well as 12 bags of peat. Although the jungle floor appeared marshy, it was in fact completely flat to allow the Dalek props to manoeuvre over it. The pillar-like objects supposedly supporting the canopy of the Mechanus jungle were referred to in production paperwork as 'gubbage cones'. Pitt, Scott Martin and Ken Tyllson now found themselves encased in the giant

Left:
Dalek on
the move!



Above:
Plotting...

rubber Fungoid costumes (also made by the Lovells), nicknamed Fungoid Fred, Toadstool Taffy and Mushroom Malone respectively! The Fox photocaption, with smoke blown across it, was illuminated on this occasion to show the path of lights in the jungle being turned on.

One of the four silver Daleks used bore the perceptor arm, and some baseless film Daleks were used in the background for the jungle shot.

A few special props appeared in the cave set. Ian found a weapon to ward off the Fungoids by means of light, merely a long tube with a tiny battery operated bulb at one end. The first recording break came just before the end of the scene where Ian and the Doctor rescue Vicki from the Fungoids; this was to allow the Fungoids to be repositioned. The next break, after the short cave scene where the trio discover that Barbara has gone, was to allow the 'gubbage cones' to be moved. An illuminated eye was lowered like a periscope down into the cave for the scene where the travellers slept.

The final break was to adjust the lighting for the scene where dawn rose

on Mechanus. A caption slide was used to show Ian's point of view of the Mechnoid city. One of the cave walls slid downwards at the end of the episode to reveal the Mechnoid in the brightly-lit lift cubicle. One Mechnoid (although the closing credits erroneously spelt this 'Mechanoid') was used in the final scene, operated by Murphy Grumbar. The robots were voiced by David Graham, in addition to his Dalek voices with Peter Hawkins, and treated by Ray Angel and Brian Hodgson to break the sound up, add a continuous note, and speed it up to give the juddering sound. The 'Next Episode' caption was shown over the travellers entering the Mechnoid lift after which the credits ran against black. Recording for the episode, once again, overran – this time by 27 minutes to 10.12pm.

Fate of the Mechnoids

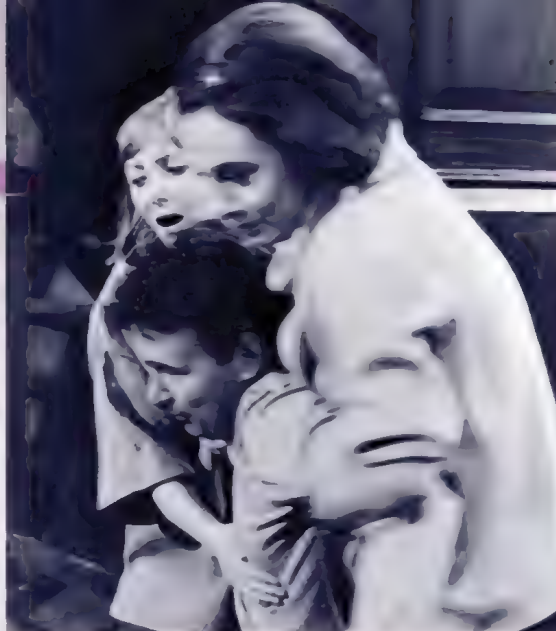
The sixth and final episode, *The Planet of Decision*, was rehearsed from Monday 31 to Thursday 3 June at the Uxbridge Road drill hall. Studio recording took place on Friday 4 June, introducing Peter Purves – who had grown several days worth of beard – as Steven Taylor. Purves joined the regular cast for a photocall from 4pm.

After a filmed reprise, the opening captions were shown over the travellers entering the lift. For this recording, one Dalek was fitted with a dish-like electrode unit on its arm, in addition to the one with the perceptor. Despite the complexity of the episode, only three recording breaks were planned. The first came after the scene with the Doctor's party in the lift with the Mechnoid and allowed the regulars to move to the city set for the next scene; similarly the second break allowed them to move from

Steven's living quarters to the flat roof set supposedly above them.

Steven's room in the Mechonoid city contained a central climbing-frame construction, and he was viewed by his robot captors through a wall which opened in the same manner as vertical blinds. It was on this set that the Doctor's anti-Dalek device, which he had been working on over the course of the preceding episodes, was finally used; with a flash charge being detonated when a Dalek came into contact with it.

The rooftop set was raised off the studio floor, onto which was laid a photographic blow-up aerial shot of a jungle. Although the script required the Mechonoid city to burn and collapse into the jungle below, it was decided to avoid destroying the model in case it should be needed in a further Mechonoid story. The effect was achieved by crossfading between a shot of the model to stock film of a volcanic eruption and explosions. The battle scene, cut in on telecine, now incorporated cross faded images, and several animated explosions superimposed on the action. Although shot silently, in addition to sound effects, new Mechonoid dialogue was overlaid whilst the bulk of the Dalek dialogue was lifted from earlier episodes, notably *The Executioners*.



Left:
Ian needs a
helping hand.

The recording sealed the fate of the Mechonoids. Only two were used in the studio and they were too large to move around easily. The crew found them cumbersome and William Hartnell in particular disliked the demands on him to be more precise with his movements around the prop. Sadly the production team realised the expensive props could not be brought back for further rematches.

The final break was to reposition the 'gubbage cones' in the jungle set prior to the TARDIS crew approaching the Dalek time machine. Cross-fading of photocaptions allowed the TARDIS and Dalek ship to dematerialise from Mechanus. The Time-Space Visualiser was seen once again, showing the film on the bus. Finally, the last shot was of a starscape with the model TARDIS travelling through space. The closing captions were shown against a starfield background. ■

PRODUCTION

Fri 9 Apr 65 Camber Sands, Camber, Sussex (Desert)

Mon 12 Apr 65 Ealing Film Studios: Stage 3A/B (Abraham Lincoln/Court of Queen Elizabeth I)

Tue 13 Apr 65 Ealing Film Studios: Stage 3A/B (Ship)

Wed 14 - Thu 15 Apr 65 Ealing Film Studios: Stage 3A/B (City)

Fri 30 Apr 65 Riverside: Studio 1

(*The Executioners*)

Thu 6 May 65 London: Albert Embankment/Black Lion Gate, Kensington Gardens/Hyde Park, Bayswater Road/Houses of Parliament/Piccadilly Circus/Trafalgar Square/White City Underground Station/Regent Street (Ian and Barbara in London)

Fri 7 May 65 Riverside: Studio 1
(*The Death of Time*)

Mon 10 May 65 Ealing Film Studios:

Stage 3 (Bus); Maintenance Garage (Ext Engineering Firm)

Fri 14 May 65 Riverside: Studio 1
(*Flight Through Eternity*)

Fri 21 May 65 Riverside: Studio 1
(*Journey into Terror*)

Fri 28 May 65 Riverside: Studio 1
(*The Death of Doctor Who*)

Fri 4 Jun 65 Riverside: Studio 1
(*The Planet of Decision*)

A black and white photograph of a Dalek in the foreground and a TARDIS in the background. The Dalek is on the left, facing right, with its dome and gunstick visible. The TARDIS is on the right, partially obscured by the Dalek, showing its upper section and the top of its console. The background is a simple, light-colored wall.

THE CHASE

Post-production

The *Planet of Decision* had three cuts made to it. The first was in the opening lift scene when Vicki touches a Mechonoid she gets an electric shock. Later when a Dalek confronted a Mechonoid, the latter originally replied, “Zero 22 Escalate. Stop,” to its attacker. The beginning of the scene following the Doctor and Ian’s discovery of the power aerial on the roof was cut, removing Steven, who has never heard of the Daleks, talking to Barbara and Vicki about the creatures and where they come from. ■

Publicity



Left:
House of
horrors.

- ▶ The Drama Synopsis for the un-named serial still referred to the 'Mechons'. The later promotional document for *The Chase* was amended to refer to 'Mechonoids' and promoted a guest cast including Peter Purves, Dennis Chinnery, David Blake Kelly, John Maxim, Peter Hawkins and David Graham.
- ▶ The Dalek/Mechonoid photocall at Ealing prompted numerous newspaper stories on Thursday 15 April. A photograph of the battle appeared in the *Daily Mirror's Mechanoids Challenge The Daleks* and a similar shot in the *Daily Telegraph* informed readers that they could see the confrontation on Saturday 22 May. *Me? I'm a Mechanoid* was the caption in the *Daily Express* as a robot helped the show's producer light up. *Daleks take on the Mechanoids*

announced the *Daily Mail* while in *The Sun's Flame-thrower rivals for the Daleks*, Verity Lambert told Elizabeth Prosser of the new robots: "They melt their victims... very, very, slowly. I think the children will object to these monsters fighting their beloved Daleks." Hansard recorded that on Thursday 15, when Minister of State Roy Mason made reference to being a "Mechanoid", William Hamling MP asked, "Is a Mechanoid any relation to a Dalek?" "It is a fictional machine that is supposed to spit fire and nuclear power," replied Mason.

- ▶ The Daleks were in the papers again on Saturday 17 April following a fire at the Scorpion Automotives Ltd on Ashburnham Road in Northampton which destroyed stocks of Dalek dressing up outfits. *Fire wipes out 300 Daleks* announced the *Daily Mirror* while in the *Daily Express* (*300 Daleks die as their HQ burns*), a BBC spokesman commented: "Beware the Mech-an-oids [sic] will destroy you."
- ▶ Terry Nation claimed that the word 'Dalek' came to him from the spine of an encyclopedia (DAL-LEK) when talking to Peter Norman of the *Liverpool Echo* in *The Daleks Bought Him a Manor!* on Tuesday 20 April.
- ▶ The *Daily Sketch* ran a Norman Mansbridge cartoon of a Dalek reading a newspaper in a gentleman's club on Thursday 6 May, with the waiter asking

Right:
The Doctor
finds some
fiendish
friends.

his superior: "Shall I ask if it's male or female, sir?"

- ▶ The 22-28 May 1965 edition of *Radio Times* included a one-page article entitled *Dr. Who and the Chase* by Michael Williams. Using a photograph of the TARDIS crew from *The Web Planet* and a shot of three Daleks outside the TARDIS from *The Death of Time*, the preview set the scene for Nation's new serial and confirmed the news reports that Ian and Barbara were to leave the series. The remainder of the item concentrated on the many Dalek-related products that were then on sale. *Radio Times* also printed a photo of the Doctor with the billing for *Journey into Terror* in some regions.
- ▶ Former *Doctor Who* companion Carole Ann Ford appeared with two of the movie Daleks at a Variety Club Gala in Battersea on Saturday 29 May. A feature on William Hartnell and his wife Heather working in the grounds of their country cottage, formed the feature *Dr Who Down to Earth* in *Reveille* for the week of 3-9 June.
- ▶ The later episodes of the serial were on air during the build up to the release of *Dr Who and the Daleks* in cinemas and so offered cross-promotion. Terry Nation chatted to Margaret Horrigan, from his new office at Elstree Studios where he was working on *The Baron* in *Why the Dalek man prefers monsters to people* in the *Daily Sketch* on Thursday 10 June. An extract from *Dr Who and the Daleks* appeared on BBC1's *The Roy Castle Show* on Saturday 12 June, a live programme aired an hour or



so after the broadcast of *Journey into Terror*, with the show's host being one of the film's stars. The Daleks appeared at Chatham Town Hall in an exhibition staged by the *Kent Messenger* on Thursday 17 and Friday 18 June, and on Friday 18 June, Michael Cummings' cartoon in the *Daily Express* saw an item about Prime Minister Harold Wilson's controversial awarding of MBEs to The Beatles... with the rest of the Honours list including the Daleks and Yogi Bear. Carole Ann Ford met up with another Dalek for an appearance at Harlow Day on Saturday 19 June.

- ▶ On Thursday 17 June, the *Birmingham Planet* explained how local girl Jacqueline Hill was off for a month's holiday in Italy and then straight into rehearsals - alongside William Russell - for *Separate Tables* at the Grand Theatre in Leeds which played for one week from Tuesday 20 July. News of Peter Purves' casting as 'wrecked space-adventurer Steven Taylor' appeared on Friday 18 June, with his début on the show given as Saturday 3 July.
- ▶ A photograph of the Doctor with Dracula and Frankenstein's monster appeared on the front page of *Television Today* on Thursday 10 June, promoting the broadcast of *Journey into Terror* the following Saturday.

Broadcast

► *The Chase* began transmission on Saturday 22 May on BBC1, with the six instalments scheduled generally in the usual 5.40pm slot over consecutive Saturday evenings.

► At the BBC Programme Review Board on Wednesday 26 May, it was noted that Huw Wheldon, the controller of television programmes, 'was not satisfied that the Daleks had only appeared so briefly.' They were now such a powerful draw that they should be used more. Head of drama Sydney Newman said they would appear in the next five episodes and there would then be one further show devoted to the Daleks before their reappearance in the autumn. It was noted that Nation owned the Daleks and the serials were costly to produce. Wheldon asked for the next Dalek serial to be extended from six episodes to 13. At the meeting



a fortnight later, Wheldon reiterated his appreciation of the Dalek serial.

► On Sunday 13 June, reviewing the story in the *Sunday Telegraph*, Philip Purser saw it as 'a ramshackle old serial these days' noting that the Daleks were 'fast losing their ancient menace; one of them has acquired a south London accent and another is undoubtedly queer'. At the following Wednesday's review board, director of television Kenneth Adam felt that to include 'Frankenstein and Count Dracula' in *Doctor Who* was an "embarrass de richesses". However, there was concern about over-exposure of the Daleks, particularly with reference to *The Roy Castle Show*. The following day in *The Listener*, critic JC Trewin noted: '*Doctor Who* still takes us to the worst of all possible worlds, with those Daleks like armour plated dowagers – 'a tidge onimous', Mr Peter Bull might say – and William Hartnell asking, "What is the point of all this, dear boy?" My answer would be, calmly, "Don't you worry about the silly old world. Plenty of places besides that."'

► Writing in *The Observer* on Sunday 27 June, critic Maurice Richardson indicated that he had no wish to see *Dr Who and the Daleks* at the cinema and instead celebrated Hartnell's performance in the current serial: 'no wonder it was so difficult to tell which was the real Who and which the anti-Who robot'.

Left:

The *Sunday Telegraph* claimed the Daleks were 'losing their ancient menace'.



Above:
A war is
brewing...

Following the final episode, at the review board on Wednesday 30 June, Sydney Newman said this was 'one of the best ever and it had provided a nice exit for Barbara and Ian. He noted that the film of the Daleks had resulted in 'very good press for the TV series.' The next day, Marjorie Norris of *Television Today* also applauded the episode in *Battle of the robots made this best yet*: 'Visually speaking, *The Planet of Decision* was far and away the most dramatically successful episode that I can recall in the two years the series has been running. The battle scene between the two opposing robot armies... was handled with imagination and ingenuity to provide a spectacle as exciting as many that have been achieved at far greater cost in feature films.' The music and design were complimented, and 'William Hartnell deserves much praise for the way he points the comedy of the role without losing the authority and wayward brilliance of the man of science'. Peter Purves 'showed every sign of making Steven Taylor a lively character cast in a more obviously heroic mould than Ian... I am glad we were allowed to see

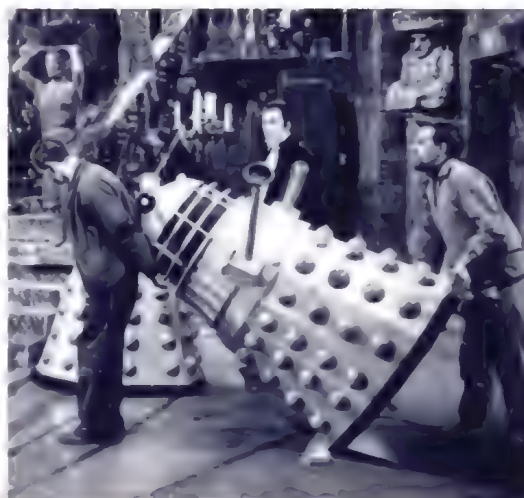
Barbara and Ian back in London. This sequence, too, proved you can't keep a good director down.'

- ▶ *The Chase* fared extremely well in the ratings, although since the summer was arriving it could not match the sheer audience sizes of the winter stories like *The Dalek Invasion of Earth* or *The Web Planet*. It did however gain generally a million viewers over *The Space Museum* and took the show firmly back into the top 20, with *Journey into Terror* and *The Planet of Decision* penetrating the top 10. The audience index was also good, although not as high as the previous Dalek serial. Opposition from ITV had not been too strong: a variety of shows overlapping the first five minutes (such as *The Forest Rangers*, *The Littlest Hobo* or *Quick Draw McGraw*), followed by five minutes of the ITV News and then generally the first 15 minutes of the very popular music show *Thank Your Lucky Stars*.
- ▶ On 22 July, an audience research report was assembled on *Journey into Terror* compiling comments from 265 of the BBC1 viewing panel. The show had attracted 19% of the UK population (as opposed to 10% watching ITV) and the general verdict was that the show had been 'very entertaining' and 'refreshingly different from the usual run of *Dr Who* stories' with its blend of horror and science-fiction. Other viewers found it 'rather a jumble' and felt that it may have given younger children nightmares. Some questioned why the Doctor's party *always* decided to split up and said that the show, even with the Daleks, was losing its appeal.

The regulars were complimented on their performances, but technical shortcomings like the miming of the robot Doctor were pointed out. The same day, an audience research report was also compiled on *The Planet of Decision*, with the views of 241 panel members. Overall, this was felt to be 'an exciting episode to end a varied and ingenious story in the *Dr Who* saga', with viewers regretting the departure of Ian and Barbara. Although the serial had not taken itself seriously, it had been very enjoyable and entertained the children. Some viewers were confused about the fate of Steven, and a minority were tiring of the Daleks.

- ▶ *The Chase* was sold abroad with buyers including Australia, New Zealand, Gibraltar, Singapore, Venezuela, Zambia, Nigeria, Barbados, the Caribbean, Chile, Mauritius, Iran, Mexico, Dominican Republic and Ethiopia.
- ▶ The 405-line videotapes of *The Death of Time*, *Journey into Terror* and *The Planet of Decision* were erased after clearance was given on Thursday 17 August 1967. *Flight Through Eternity* and *The Death of Doctor Who* were scheduled to be erased on Friday 31 January 1969,

with *The Executioners* cleared for wiping on Thursday 17 July 1969. However, in 1978, 16mm telerecordings made for the overseas market were located at BBC Enterprises. This meant that in 1985, the episodes could be sold abroad to North America via Lionheart as part of a syndicated package. The serial was also syndicated in North America as a TV movie. In November 1986, it was hoped that *The Chase* could be repeated as part of *TV 50*, a celebration of 50 years of the BBC. Ultimately, this did not happen. *The Chase* was selected for screening on Sunday 4 December 1988 at the National Film Theatre in London as part of a *Doctor Who* day, and for which Edmund Warwick attended and signed autographs.



Left:
"Help... my movement has been impaired!"

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
The Executioners	Saturday 22 May 1965	5.40pm-6.05pm	BBC1	25'25"	10.0M (14th)	57
The Death of Time	Saturday 29 May 1965	5.40pm-6.05pm	BBC1	23'32"	9.5M (12th)	56
Flight Through Eternity	Saturday 5 June 1965	5.45pm-6.10pm	BBC1	25'23"	9.0M (12th)	55
Journey into Terror	Saturday 12 June 1965	5.40pm-6.05pm	BBC1	23'49"	9.5M (8th)	54
The Death of Doctor Who	Saturday 19 June 1965	5.40pm-6.05pm	BBC1	23'27"	9.0M (11th)	56
The Planet of Decision	Saturday 26 June 1965	5.40pm-6.05pm	BBC1	26'29"	9.5M (7th)	57

Merchandise

The Mechonoids (or 'Mechanoids' as most products referred to them) went on to survive far longer as toys and merchandise than they did on television. In 1965, large and

small models of a Mechonoid were manufactured by Herts Plastic Moulders and Cherilea Toys respectively. The large model came plastic bagged with a header card, while the small model came in three official colours:

black, light blue and silver. The smaller version was subsequently issued as a 'Space Pod' toy through to the mid-1970s. The Dalek transfers from S Guiterman & Co included the Mechonoids alongside Daleks, a Voord, Menoptra, Zarbi and a Venom Grub.

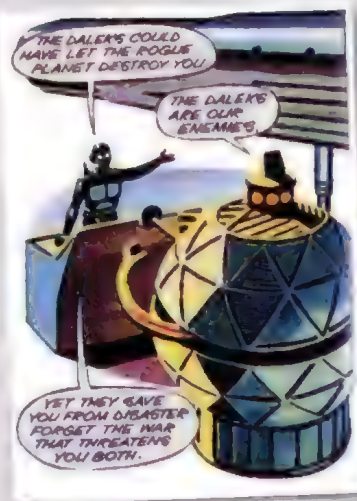
As late as March 1986, Fine Art Castings included a small Mechonoid model in their 40mm range. A Mechonoid Defence Unit was produced by Media Collectables in October 2001. The

design for these models was taken from the Mechonoids as depicted in *TV Century 21*. *Doctor Who and the Dalek Rolykins* – a series of special edition toys – were manufactured by Product Enterprises in June 2001. It included a Dalek with Electrode Unit and a

Dalek with Perceptor, both of which featured in *The Chase*.

The Daleks continued to battle the Mechonoids on the back page of the comic *TV Century 21* which was running a strip entitled *The Daleks* written by David Whitaker (although it was credited to Terry Nation for contractual reasons). In Issue 47 (dated 11 December 1965), a storyline drawn by Richard Jennings began about the Daleks

being attacked in space by a cloud. In Issue 48, the aggressors were revealed as the space-travelling blue 'Mechanoids' (again spelled incorrectly), directed by their red Mechonoid Leader. Ron Turner took over the art chores in Issue 50, leaving the two metal races in a stand-off situation. In Issue 62, the Dalek Emperor announced that a rogue planet was heading for the Mechonoid world, allowing them to destroy or weaken their enemies. By issue



Right:

A panel from Ron Turner's *TV Century 21* comic strip.

Below:

The large Herts Plastic Moulders toy and (right) the smaller Cherilea Toys model.



69, disaster for Mechanus had been averted by a third party, and the 'Mechanoids' made their final appearance in the issue dated 14 May 2066.

The episode *The Planet of Decision* was released in April 1966 as *The Daleks*, a seven-inch EP by Century 21 Records (MA 106), a subsidiary of Pye better known for their range of Gerry Anderson records. With additional narration by David Graham, new incidental music, and the Eric Winstone recording of Ron Grainer's theme, the soundtrack became a much treasured item, running about 21 minutes. Different versions were available of this record: the Australian picture sleeve was slightly different, whilst some UK pressings used music from the Supermarionation series composed by Barry Gray in place of the *Doctor Who* theme (the Grainer/Derbyshire original could not be used since the rights to this were held by Decca).

Box sets

A collection of 36 8x6 colour photos taken by designer Raymond Cusick during the making of *The Chase* and other *Doctor Who* stories in the early 1960s were issued as *The Ray Cusick Collection* by John McElroy in 1988. After lengthy negotiations, the novelisation *Doctor Who – The Chase* by John Peel was published by Target/WH Allen in 1989, featuring



a cover by Alister Pearson. Its original print run was 24,000 copies. This became Book No 140 in the Target library and was reissued with a slightly revised cover in July 1991. *Daleks: The Chase* was later released

as an audiobook by AudioGO in August 2011. An unabridged reading of this novel was provided by Maureen O'Brien, with Dalek voices by Nicholas Briggs. Like the book, the CD featured cover art by Alister Pearson. This was reissued in the *Dalek Menace* box in October 2012.

In September 1993, BBC Video released a video box set entitled *Doctor Who: The Daleks Limited Edition Box Set* which incorporated *The Chase* and *Remembrance of the Daleks* [1988 – see Volume 44]. The cassettes came in a special Dalek tin with a booklet by Andrew Pixley. Cover artwork for *The Chase* was by Andrew Skilleter.

The Chase, along with *The Space Museum* was released on BBC DVD as a three-disc set in March 2010.

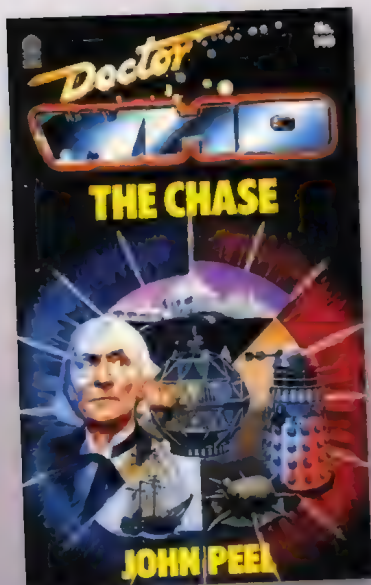
Accompanying the restored and remastered six episodes of the serial were several supporting features:

- ▶ **Commentary** – with actors William Russell, Maureen O'Brien, director Richard Martin and moderated by Peter Purves
- ▶ **The Thrill of the Chase** – Director Richard Martin recalls the making of *The Chase*
- ▶ **Last Stop White City** – A look at the characters of original companions, Barbara Wright and Ian Chesterton, with contributions from Richard Martin, vision mixer Clive Doig, author Simon Guerrier and William Russell

Left:
The 1966 Century 21 records release of *The Planet of Decision*.

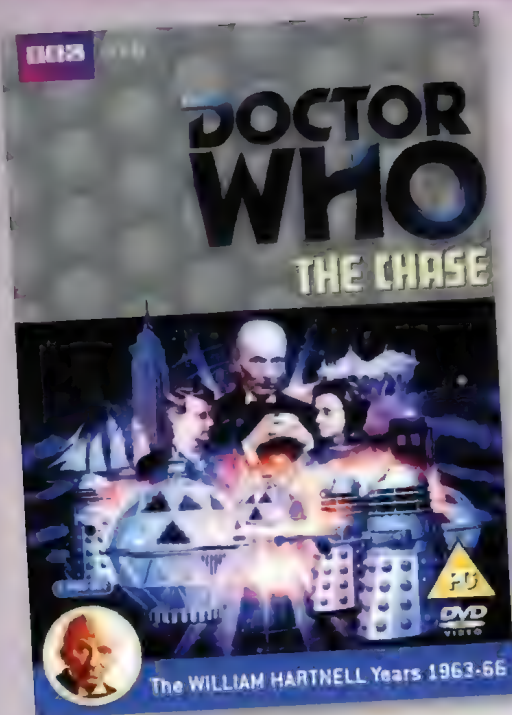


Above:
The 1993 video release came in a cardboard slipcase.



Left:
The 1989 novelisation of the story.

Right:
The DVD
release.



Right:
Big Finish's *The Juggernauts*
audio drama,
featuring the
Mechonoids.

- ▶ **Daleks! Conquer and Destroy** – an examination of the enduring appeal of the Daleks, with contributions from Dalek designer Raymond Cusick, producer Verity Lambert, Richard Martin, actor Carole Ann Ford, writer Robert Shearman, designer Matthew Savage, prop maker Mike Tucker and Dalek voice actor Nicholas Briggs
- ▶ **Beyond the Screen** – a look at the huge amount of Dalek merchandise from the 1960s and the 2000s
- ▶ **Shawcraft: The Original Monster Makers** – a history of Shawcraft Models which produced many of the monsters, models, and effects for the early *Doctor Who* stories
- ▶ **Follow that Dalek** – home movie footage of the Shawcraft Models' workshop and many of its *Doctor Who* creations
- ▶ **Give-a-Show** – slideshow of the illustrated slides from the 1965 *Doctor Who Give-a-Show Projector* toy
- ▶ **Cusick in Cardiff** – Raymond Cusick visits the prop store and art department of twenty-first-century *Doctor Who* and meets production designer Edward Thomas and concept designer Peter McKinstry
- ▶ **Photo gallery**

- ▶ **Production subtitles**
- ▶ **Radio Times listings** – in Adobe PDF format
- ▶ **Coming soon** – trailer for the DVD release of the *Myths and Legends* box set featuring *The Horns of Nimon* [1979/80 – see Volume 31], *The Time Monster* [1972 – see Volume 18], and *Underworld* [1978 – see Volume 28]
- ▶ **Easter Egg** – comments about the Mechonoids. *The Chase* was also released as one complete story on Eaglemoss' *Doctor Who* – DVD Files #138 in April 2014

Soundtracks and audiobooks

In July 1993, the BBC CD *30 Years at the Radiophonic Workshop* was released, featuring 88 music and sound effects tracks from *Doctor Who* episodes including *The Chase*. Similarly, sound effects from the serial were included on the CD *Doctor Who at the BBC Radiophonic Workshop – Volume 1: The Early Years 1963-1969* released by BBC Music in May 2000. In October 2012, AudioGO released *Doctor Who – Dalek Menace!* a collectible slipcase containing three *Doctor Who* audiobooks across 15 discs, including *Daleks: The Chase*. Silva Screen released a four-disc CD digipac entitled *The 50th Anniversary Collection* in December 2013. This featured sound effects and music from *The Chase*.

Silva Screen later re-issued some of these tracks on the 11-disc *Doctor Who: The 50th Anniversary Collection* in November 2014.

The Doctor encountered both the Daleks and the Mechonoids again in *The Juggernauts*, a 2005 *Doctor Who* audio drama by Scott Alan Woodard starring Colin Baker as the Sixth Doctor. ■



Cast and credits

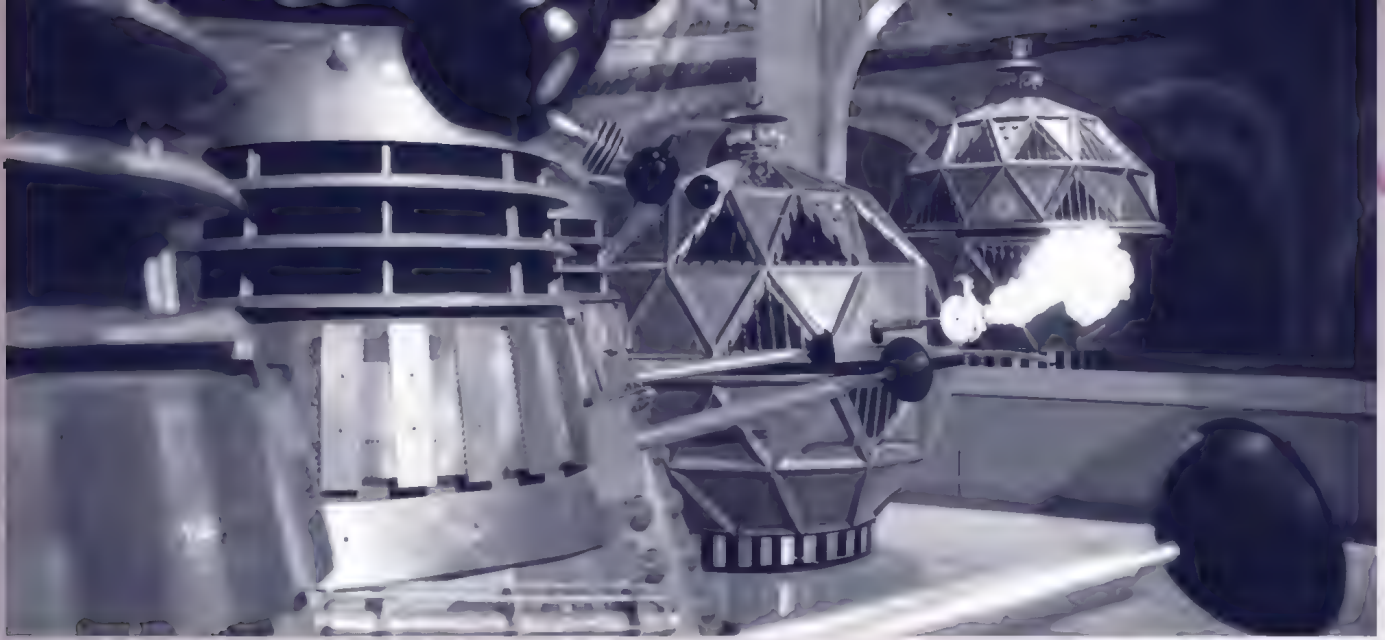
CAST

William Hartnell Dr Who
William Russell Ian Chesterton
Jacqueline Hill Barbara Wright
 and
Maureen O'Brien Vicki
 with
Robert Marsden Abraham Lincoln [1]
Roger Hammond Francis Bacon [1]
Vivienne Bennett Queen Elizabeth I [1]
Hugh Walters William Shakespeare [1]
Richard Coe Television Announcer [1]
Peter Hawkins, David Graham Dalek Voices
Robert Jewell [1-6], **Kevin Manser** [1-6], **John Scott Martin** [1-4], **Gerald Taylor** [1-6] Daleks

Jack Pitt Mire Beast [1-2]
Ian Thompson Malsan [2]
Hywel Bennett Rynian [2]
Al Raymond Prondyn [2]
Arne Gordon Guide [3]
Peter Purves Morton Dill [3]
Dennis Chinnery Albert C Richardson [3]
David Blake Kelly Capt. Benjamin Briggs [3]
Patrick Carter Bosun [3]
Douglas Ditta Willoughby [3]
Jack Pitt Cabin Steward [3]
John Maxim Frankenstein [4]
Malcolm Rogers Count Dracula [4]
Roslyn de Winter Grey Lady [4]
Edmund Warwick Robot Dr Who^a [4-5]

Below:
 Ian is
 incapacitated.





Above:
Robot wars!

David Graham Mechnoid Voice [5-6]⁴
Murphy Grumbar Mechnoid [5-6]⁴
Peter Purves Steven Taylor [6]
Derek Ware Bus Conductor² [6]
Jack Pitt, John Scott Martin Mechnoids [6]
 and
Jack Pitt [5]³, **John Scott Martin** [5]³, **Ken
 Tyllson** [5-6]³

¹ On-screen credit for *The Death of Doctor Who* only. Credited in *Radio Times* for both episodes.

² No on-screen credit. Credited in *Radio Times*.

³ Not credited with specific role; playing Fungoids.

⁴ Erroneously spelt 'Mechanoid' on *The Death of Doctor Who*.

UNCREDITED

The Beatles Themselves⁵
David Newman Double for Ian Chesterton
Barbara Joss Double for Vicki
Brian Proudfoot Aridian
**Barbara Bruce, Kathleen Heath, Sally
 Sutherland** Stout Tweedy Woman Tourists
Monique Lewis Beautiful Woman
Shaun Ryan Crew Cut Youth
Jim Tyson Bald Fat Man
**Bill Richards, Terry Leigh, David Pelton,
 Marc Laurence** Sailors on *Mary Celeste*
Fred Haggerty, Gerry Wain, David Cannon
 Stuntmen/Sailors
Marilyn Gothard Mrs. Briggs
Michael Summerford Dalek/Mechnoid

⁵ Promotional film only

CREDITS

Written by Terry Nation
 Fight arranged by Peter Diamond [5]
 Title music by Ron Grainer
 and the BBC Radiophonic Workshop
 Incidental music composed and conducted by
 Dudley Simpson
 Film Cameraman: Charles Parnall⁶
 Film Editor: Norman Matthews⁶
 Costumes supervised by Daphne Dare⁶
 Make-up supervised by Sonia Markham⁶
 Lighting: Howard King⁶
 Sound: Ray Angel⁷
 Sound supervisor: Brian Hiles [4]⁸
 Story Editor: David Whitaker
 Designers: Raymond Cusick, John Wood
 Producer: Verity Lambert
 Directed by Richard Martin
 [uncredited: Douglas Camfield on *The Planet
 of Decision*]

⁶ Credited on *The Planet of Decision* only

⁷ Ray Angel was credited on *The Planet of Decision* only. The sound supervisor on *Journey into Terror* was Brian Hiles.

⁸ Uncredited

Profile

WILLIAM RUSSELL

Ian Chesterton

The actor was born as William Russell Enoch on 19 November 1924 in Sunderland. Listening to *Children's Hour* on BBC radio created an interest in acting which he pursued at Wolverhampton Grammar School. His studies during wartime, at Fettes College

in Edinburgh and Trinity College, Oxford University, were done in parallel with training to be an RAF airman. For a spell he became an RAF Flight Lieutenant, before later returning to complete his English degree. Much of Russell's time was spent with the Oxford University Amateur Dramatic Society and the Experimental Theatre Club.

On graduating, Russell was keen to take up acting and became an assistant stage manager in Tunbridge Wells in Kent, eventually gaining small acting parts.

Having adopted the stage name Russell Enoch he played Mercutio in *Romeo and Juliet*, at the Playhouse in Oxford with extracts aired by BBC Midlands radio in

Below:

William Russell as Ian Chesterton.



June 1950. He next moved onto Bristol Old Vic where appearances included Antipholus in *The Comedy of Errors* in 1953/4. Also during 1953 he married first wife Etheline.

Russell also made inroads into British film playing servicemen in war movies *Glory at Sea* (1952), *They Who Dare* (1954), *Above Us the Waves* (1955), and *The Man Who Never Was* (1956). Making the Norman Wisdom film *One Good Turn* during 1954, the producers, noting a comic actor with a similar name, advised Russell change his. By the time of his TV appearance in *The Whiteoak Chronicles* in December 1954 the name William Russell was in place.

From October 1955, Russell took the title role in a six-part serial adaptation of Stevenson's swashbuckler *St Ives*, produced by Rex Tucker. Russell was cast as the lead in *The Adventures of Sir Lancelot*, a swashbuckling TV film series produced for the ITV network. Debating in September 1956, it made him a TV star in Britain and was also sold to US network NBC.

Now a TV 'face', Russell took the title role in 10-part BBC serial *Nicholas Nickleby* (1957) and appeared in numerous plays.

Below:
Taking the lead
in 1963's *The
Patch Card*.



Russell still took occasional stage roles; he would later say to *Doctor Who Magazine's* Benjamin Cook in 2012, "The accident of my early career was that it wasn't the theatre". Early 1961 saw a two-month Old Vic tour of *St Joan*, *Macbeth* and *The Importance of Being Earnest* across Warsaw, Leningrad and Moscow.

1961 brought more television work. In September of that year he was Hamlet for *The Dread Command*, an ITV Schools programme. By summer 1962 he was David Copperfield in ITV's *Tales from Dickens* and also filmed major movie *The Great Escape* (1963) alongside stars like Steve McQueen.

A significant year, of course, was 1963. Russell featured in a *Drama*, 63 play for ITV, *Somebody's Dying*, guested in a Rex Tucker version of *Jane Eyre*, and took the leads in both, early computer thriller *The Patch Card* and a *Sunday Night Play* called *Pig in the Middle*. His final BBC production before *Doctor Who's* first transmission was *Sunday Story*, reading the story of David Livingstone.

In July 1963 he was cast as Ian Chesterton in *Doctor Who*. Interim producer Rex Tucker had been shortlisting candidates since June and had a lengthy association with the actor. With *Doctor Who* quickly becoming a success, Ian, alongside Barbara Wright (played by Jacqueline Hill), formed a consistent and believable companion pairing.

Though he recalls his time on *Doctor Who* fondly and as "a happy time", Russell never envisaged the job as permanent. As he told *Doctor Who Magazine's* Richard Marson in 1986, "I had to go, because the whole job was turning into a grind, I wasn't inspired enough to put all I felt I should into it. I needed that break and I desperately wanted to get back into the theatre again."

William Hartnell was shocked by Russell's decision to leave: "[Bill] said to me, 'What's

the matter with you? You've got three kids, you've got a job, we're having a great time – what more do you want?" Russell feels that, "[Bill] never forgave me for jumping ship".

Jacqueline Hill opted to leave at the same time; the pair finally departed in *The Chase*. Russell's next theatre engagement paired him with Jacqueline Hill to capitalise on their TV fame. Terence Rattigan's *Separate Tables* at the Grand Theatre, Leeds ran from 20 July 1965, to full houses.

Russell didn't abandon TV altogether, with roles in *Breaking Point* (1966), *Dr Finlay's Casebook* (1967) and *Detective* (1969). Most of 1967 was, however, spent with the Welsh Theatre Company, playing lead roles in *The Rose Affair*, *Rookery Nook*, *Rattle of a Simple Man*, and *The Prisoner*.

Further theatre included *Emma* at the Theatre Royal Windsor (1967), *Irma la Douce* at the Leicester Phoenix Theatre (1968), a tour of *Bell, Book and Candle* (1968) and an open air *Merchant of Venice* in Regent's Park (1969). His classical ambitions were realised with RSC tours of *King John*, (1969-70), *Measure for Measure* (1970/1), *Richard III* (1970) and *The Tempest* (1970). He also appeared in *Weapons of Happiness* and *They Are Dying Out* (both 1976) for the National Theatre. On TV he took a regular role in *Harriet's Back in Town* (1973) and continued to make one-off appearances. Small film roles included *Superman: The Movie* (1978) as a Krypton elder.

In 1980 Russell joined the Actor's Touring Company, soon reverting back to his first stage name. He was billed as William Russell Enoch for the title role in *The Life and Death of Don Quixote* (1980/1) which played as far afield as South America. A tour with *Ubu the Vandalist* (1982). The latter precluded him reprising Ian Chesterton in *Mawdryn Undead* [1983 – see Volume 36], while a London run of *The Tempest* prevented a cameo in *The Five Doctors* [1983 – see Volume 37].



Left:
William Russell made a cameo as a BBC TV commissioner in *An Adventure in Space and Time*.

TV parts in the 1980s included *The Black Adder* (1983) and *Robin of Sherwood* (1986) while stage work included *The Wandering Jew* (1987) and *Country Mania* (1987) for the National Theatre, and various RSC touring productions.

Russell took a more long-running role in one of TV's biggest shows when he became Ted Sullivan in *Coronation Street*, appearing in 46 episodes between February and September 1992. The stage remained Russell's focus however, where he appeared during the opening years of London's Globe Theatre from 1996-8.

He continued to make occasional TV appearances into his 70s and 80s in shows such as *Casualty* (1995), *Heartbeat* (2000) and *Poirot* (2005). He has contributed to Big Finish *Doctor Who* audios since 2009.

Russell was played by Jamie Glover in 50th anniversary tribute *An Adventure in Space and Time* (2013), while he himself cameoed as a BBC gateman.

His youngest son Alfred Enoch was born in 1988, by Russell's second wife, Brazilian actress and doctor Balbina Gutierrez. Alfie is also an actor and played Dean Thomas in the *Harry Potter* movies. ■



THE TIME MEDDLER

STORY 17

It's 1066. The Doctor, Vicki and Steven land in Saxon England on the eve of a Viking invasion. There they meet a mysterious monk who is meddling with time and is determined to divert the course of history.



Introduction

Having established that the path of history is up for grabs after all, in *The Space Museum* [1965, see page 34], *The Time Meddler* takes things a step further... it introduces another member of the Doctor's race, who doesn't have our hero's principled attitude when it comes to preserving world history.

The Monk, as he'd become known, isn't especially evil. In fact, he wants to improve things: to intervene, speed up the rate of progress, and generally to have fun playing God. In this instance, he's decided that the Battle of Hastings is a pivotal point in the history of the British Isles, and has travelled back to 1066 intent on changing its outcome; a plan that the Doctor insists will have a disastrous knock-on effect.

Below:
The Doctor tells Edith, "This is my best side."



The arrival of the Monk was doubly significant. Not only was he a Time Lord (as the Doctor's race would eventually become known), but he was also the first recurring villain, turning up to make more trouble for the Doctor in the later episodes of *The Daleks' Master Plan* [1965/6 – see Volume 6].

What's particularly interesting about the character, however, is the effect he has on the Doctor. It's a battle of equals – both take delight in getting the upper hand. At the end of the story the Doctor sabotages the Monk's TARDIS, something he also does when he encounters the Master in *Terror of the Autons* [1971 – see Volume 16] and the Rani in *The Mark of the Rani* [1985 – see Volume 41]. The Monk paves the way for these other compatriots. Much later, in the Fifth Doctor story *The King's Demons* [1983 – see Volume 37], the Master behaves much like the Monk, when he too tries to change the course of English history.

Having made it to the end of its second year, the series was already beginning to evolve. The inclusion of the Monk in *The Time Meddler* resulted in a new type of historical story. One that not only included fictionalised versions of characters or events from the past, but also a science-fiction plot device. In time, this approach would almost entirely supplant purely historical storylines.

Of the original cast, only William Hartnell remained. *Doctor Who* was now a series that was developing its own mythology, and capitalising on its success. With history secure, the Doctor, Steven and Vicki headed off to see what the future had in store. ■

'THE MONK WAS THE SERIES'
FIRST RECURRING VILLAIN.'

THE WATCHER

In the TARDIS, the Doctor and Vicki hear something moving in the living quarters. Vicki fears it might be a Dalek but it turns out to be Steven. [1]

The TARDIS materialises on a rocky beach, observed from a clifftop by an enigmatic monk. [2]

Steven says he remembers going through a door and then he must have “flaked out”. He doesn’t believe that the TARDIS is a time machine.

A Saxon, Eldred, informs Wolnoth, the headman of his village, that a “large box” has been washed ashore.

The Doctor, Steven and Vicki discover a horned helmet on the beach. Steven isn’t convinced it is a Viking helmet. “What do you think it is?” the Doctor retorts. “A space helmet for a cow?” [3] They split up; Steven and Vicki ascend the cliff while the Doctor takes an easier route.

Eldred and Wolnoth reach the clifftop but the tide has come in so there is no sign of the “large box”.

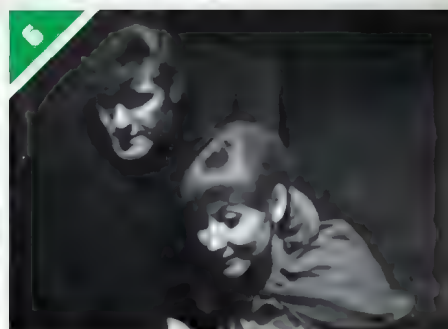
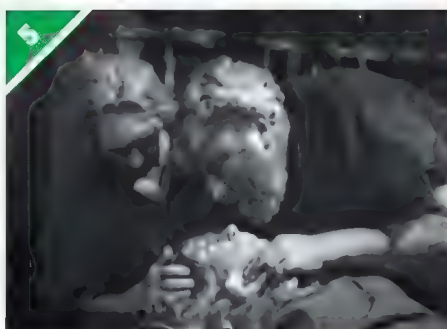
In the Saxon village, the Doctor enjoys the hospitality of Wolnoth’s wife, Edith. [4] He learns from her that the year is 1066 and the village is in Northumbria on the eve of a Viking invasion. He can hear the plainsong of the monks in the nearby monastery, but for a second their singing drops oddly in pitch. The Doctor decides to investigate.

As night falls, Steven and Vicki get lost in the woods. They watch as a villager finds a glittering object on the ground. Steven accosts him and the villager runs off, but Steven manages to get the glittering object – a wrist watch. [5]

The Doctor enters the monastery and discovers the source of the plainsong – a record player. [6]

The Doctor is initially amused but then a wooden barrier slams down, trapping him. The Monk laughs at him uproariously.





THE MEDDLING MONK

The next morning the Monk makes breakfast for the Doctor, but the Doctor throws it back at him.

Vicki and Steven are captured by the Saxons and taken to their village.

The Doctor demands to be released from his cell, unaware that the Monk has left the monastery and is now sitting on a clifftop watching a Viking longboat through a pair of binoculars. [1]

Eldred is suspicious of Steven and Vicki, suspecting them of being Viking spies, but Wulnoth thinks they may be innocent travellers. Edith asks Steven and Vicki if they are looking for an old man and tells them he went to the monastery. [2]

A group of Vikings scales the cliffs. Their leader orders Sven, Ulf and Gunnar to find out the lie of the land and the strength of the villages. [3] Steven and Vicki knock on the monastery door and

are greeted by the Monk. They ask him if he has seen the Doctor but the Monk claims not to have seen him. Steven asks the Monk if he remembers how they described their friend. [4]

The Monk describes the Doctor then goes back inside – convincing Steven that the Monk has seen the Doctor because he wasn't given a description.

As evening falls, the Vikings enter the village and Gunnar assaults Edith. Wulnoth returns to find his wife in a state of shock. [5] Wulnoth, Eldred and the other men of the village chase the Vikings into the woods and attack them. Gunnar is killed and Sven and Ulf flee while Eldred is badly injured.

Steven and Vicki climb into the monastery through a window. They find the cell where the Doctor is being held.

Meanwhile, the Monk answers the monastery door to Wulnoth and Eldred.

Steven forces open the door to the Doctor's cell – but the Doctor has completely vanished! [6]

A BATTLE OF WITS

Vicki realises there is only one possible explanation – there must be a secret passage. It doesn't take her long to find it and she and Steven decide to find out where it leads.

The Doctor has returned to Edith's house. He confides to her that he has heard plans of a Viking invasion. [1]

The Monk gives Eldred some penicillin and convinces Wulnoth to go home.

Sven and Ulf argue about what they should do next. Ulf thinks they should hide in the monastery.

The Monk checks off the items on his 'to do' list. [2] There's a knock at the monastery door and when the Monk goes outside to investigate the Doctor pokes a stick in his back. Thinking he is being held at gunpoint, the Monk leads the Doctor inside.

Steven finds an atomic cannon hidden in the bushes on the clifftop. [3]

The Doctor and the Monk are interrupted by another knock at the door. The Doctor dresses as a monk and opens the door and Sven and Ulf force their way in. [4] They lock the Doctor up. The Monk hides in the chapel and when Ulf walks in, he knocks him unconscious.

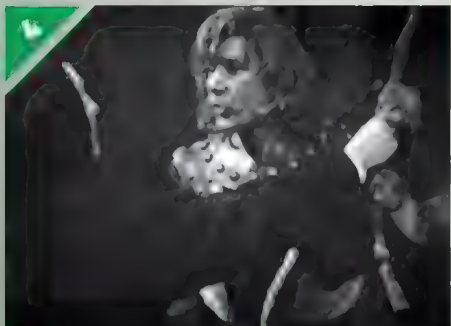
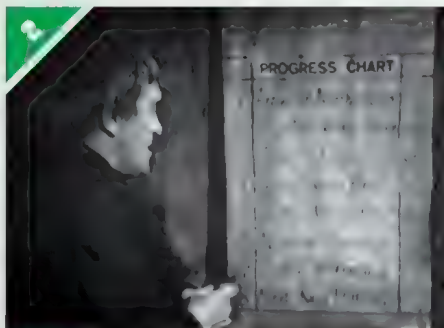
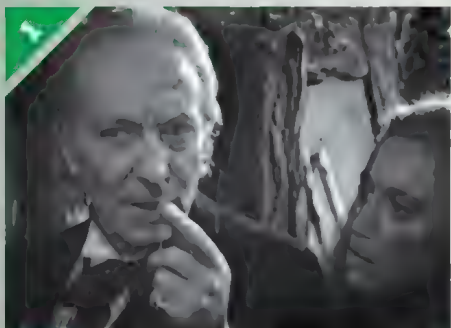
Steven and Vicki head back to the monastery.

Sven checks the Doctor's cell. Finding it empty, he enters – and is knocked out by the Doctor, hiding behind the door.

The Monk visits Wulnoth in the village and tells him he wants the men of the village to light beacon fires on the clifftops, claiming he's expecting a ship delivering building materials. [5]

In the monastery, Steven and Vicki find Sven lying unconscious. The Monk checks on Ulf – and is apprehended by the Doctor.

Steven and Vicki enter the chapel and find a door in the side of the altar. They step inside and are amazed to discover that it is a TARDIS! [6]





CHECKMATE

The Monk explains his plan to the Doctor. He intends to change history by wiping out the Viking fleet so that King Harold will be left free to defeat William the Conqueror. [1]

Eldred is astonished to see Vikings in the monastery. He keeps out of sight while Sven unties Ulf.

The Monk shows the Doctor into his TARDIS where he is reunited with his companions. The Monk claims that he wants to improve things so that there will be jet airliners by 1320 and Shakespeare can put *Hamlet* on television. [2] Then he slips outside – and runs into Sven and Ulf.

Eldred returns to the village and tells his kinsmen that there are Vikings in the monastery.

The Monk convinces Sven and Ulf to carry a box of ‘charms’ to the shore, leaving the Doctor, Steven and Vicki tied

up in the chapel. But the moment they step outside they are charged at by the villagers and forced to flee. [3]

Edith unties the Doctor and his companions. Vicki wants to go back to the TARDIS but the Doctor has something he wants to do first.

The Monk abandons the Vikings to the villagers, who stab them to death. [4]

The Doctor tampers with the console of the Monk’s TARDIS, attaching a length of string. He plays out the string as he emerges, then pulls the string to remove a vital component.

He leaves a note for the Monk and they head back to the TARDIS. [5] They are delighted to see that it is safe and sound. Now all they have to do is climb down the cliff.

The Monk returns to his TARDIS and reads the Doctor’s note. He claims to have taken precautions to stop further time meddling. The Monk looks inside the TARDIS – which is now smaller on the inside! [6]

Pre-production

One of the requirements for story editor Dennis Spooner's set of scripts for *Doctor Who's* second series was to properly establish the Doctor's new companion. The Doctor's original travelling companions, Ian and Barbara, played by William Russell and Jacqueline Hill, would depart at the end of the preceding serial, *The Chase* [1965 – see page 62], with the new character taking their place aboard the TARDIS alongside existing companion, Vicki.

Spooner created Steven Taylor, an acerbic astronaut who was introduced in *The Planet of Decision*, the final episode of *The Chase*; he was seemingly left behind on the planet Mechanus when the Doctor and Vicki depart in the TARDIS.

On Thursday 11 March, producer Verity Lambert set in motion clearance for Spooner to write the new, untitled story; the practice of story editors commissioning themselves was frowned upon, so Lambert

had to justify Spooner's involvement to her superiors. Spooner's services would be required because scripts would need to be ready sometime in April – meaning there would be insufficient time to brief an outside writer. Furthermore, none of the series' current writers were available; the serial would need to be written to be produced very cheaply, to offset the *The Chase* which had been quite expensive; and the second episode would have to be structured to allow the show's star, William Hartnell to take a week's holiday (this had already been agreed with Hartnell's agent). Spooner was given the go-ahead to write the story on Monday 15 March. He would be paid retrospectively for the work on 12 July.

In this new storyline, Spooner particularly wanted to move away from the 'pure' historical tales he'd written beforehand (*The Reign of Terror* [1964 – see Volume 3] and *The Romans* [1965 – see Volume 4]), while continuing to develop

Below:
Vicki with new
companion
Steven Taylor.



his penchant for comic elements; he also sought to blur the boundaries of the series' 'past' and 'future' stories. The new serial would revolve around a comic character, Spooner, postulating that the Doctor might not be the only time traveller active in the universe...

Working from the original writers' guides developed in 1963 by Sydney Newman, Donald Wilson and CE Webber, Spooner studied the background to the Doctor and developed the hero's antithesis in the Monk. Whereas the Doctor was very serious about the matter of interfering in time as had been emphasised in serials such as *The Aztecs* [1964 – see Volume 2] and *The Romans* – the Monk would delight in this tampering, taking it very lightly. Spooner envisaged the Monk as being rather like a character from one of Frank Richards' Billy Bunter books – an overgrown schoolboy prankster.

History of the Doctor

Towards the end of March, it became clear that Spooner was not going to seek to extend his contract as story editor beyond the initial six months; his friend Terry Nation had been appointed script supervisor on *The Baron*, a new ITC action series which was due to start shooting in colour at ABC Elstree Studios in July. Nation had asked Spooner to become both his assistant and a writer on *The Baron* – which, with its American sales, would be a higher-profile series than *Doctor Who*. A new story editor would therefore be needed to take over in early May, after trailing Spooner for a few weeks. At the start of March it had been announced that the BBC1 soap opera *Compact* was being cancelled and would conclude production in late July. Its script editor Donald Tosh was offered the chance of working on its



Above:
The Doctor
faces the Monk.

replacement, 199 *Park Lane*, or moving onto *Doctor Who*; he chose *Doctor Who* and joined the series to learn the ropes from Spooner in April. By now it was known that Lambert was to be replaced by novice producer John Wiles. Released from 199 *Park Lane*, Lambert had now been asked by Newman to set up a new drama series about the fictional detective Sexton Blake (which later became *Adam Adamant Lives!*) and also to oversee the first few weeks of another new BBC soap, *The Newcomers* (formerly *The Coopers*).

To help Wiles and Tosh familiarise themselves with the series to date, a document entitled *The History of Doctor Who* was drafted, covering all the serials so far commissioned – up to and including a one-off Dalek episode (ordered in February, and then referred to as 'Serial DC'). Spooner's as-yet-untitled story was outlined as: 'A four-part story set in 1065. Doctor Who meets another time traveller who opposes everything our Doctor stands for. He is intent on changing the future and attempts to defeat William the Conqueror. Michael joins the Tardis [sic]



Above:
Get out of
that, Doctor!

crew.' Tosh liked Spooner's plan to fuse together past and future narratives.

The first part of Spooner's new serial was initially entitled *The Paradox*, and included various references back to the departure of Ian and Barbara, along with the Doctor (generally referred to as "Doctor Who") commenting on his parting of the ways with his granddaughter Susan in *The Dalek Invasion of Earth* [1964 – see Volume 4].

Also maintaining continuity with *The Chase*

were Vicki's comments about being at New York's Empire State Building during their flight from the Daleks, their initial meeting with Michael and his toy panda HiFi, Michael's escape through the jungle and Vicki's fear of heights. The Doctor also wishes that Barbara was with them; her knowledge of history would be of assistance.

Originally, Vicki is impatient for the TARDIS to materialise again; on

hearing a sound from elsewhere within the TARDIS, she reminds the Doctor that he'd left the outer door open at their last landing, when a Dalek guard could have entered the Ship. Vicki was also given more dialogue berating Michael for his stubbornness for not believing her about the TARDIS. Describing the TARDIS' equipment to Michael, the Doctor was to refer to the console as a "time rotar" [sic]; he also commented that cloaks seem to fit into most time periods. For only the second time in the show's run, a definition of the acronym 'TARDIS' was included in the script, while the ship's supposed ability to blend into its surroundings was explained for a third time (the Doctor suggesting that, "If our destination was a luxury liner then it would materialise possibly as an extra ventilation shaft").

Tape recorder

The Monk was generally referred to as 'the old monk' in early sections of the script, and was introduced thus: 'An old monk looking out to sea. Wearing a habit, the wind buffeting him. The monk is perhaps 60 years of age. His face is mischevious, sly and cunning. A sense of humour mingles with a 'naughty boy' look. Energetic and spry.' The comedy business with the Monk using an electric toaster to make breakfast in the second episode, *The Meddling Monk*, was a late addition, not present in Dennis Spooner's script. Many of the stage directions emphasised the humour in the character's efforts to keep his true nature secret from the Saxons: when Edith approaches the Monk in the second episode, he is pretending to be concentrating deeply on his scrolls (Spooner noted that the Monk "'jumps' and 'comes to' in a very exaggerated way"). Later in the same episode, the Monk stands

Connections: Leonardo

➤ According to the Monk's diary, he met the artist, inventor and all-round genius Leonardo da Vinci and encouraged him to explore the principles of powered flight. Da Vinci pursued his interest in flight throughout his life,

producing several designs for flying machines.



on a clifftop, 'delves into the folds of his habit' and 'produces a smart snuff box. He takes out a pinch, scatters it on the back of his hand (this with difficulty because of the wind). Eventually he has some measure of success, and sniffs it. He bangs his temple with the palm of his hand to clear his head, then, satisfied, he pockets the snuff box.'

Eldred was described as 'a Saxon, young strong 25' while the headman Wulnoth was 'a large man, late 20s as is his wife Edith'.

The monastery was described as 'two or three centuries old, and long deserted. It is crumbling, and becoming derelict. The forest has closed in on it.' In the stage directions, the Doctor discovers a tape recorder playing a monastic chant, not a gramophone: 'Stretched over both spools is one link of tape, going round and round. It was this constant repetition, and the join in the tape that Doctor Who first heard.' (By the time of the subsequent script, this had been changed to a gramophone, for the scene in which the Monk moves the player's needle.)

Dennis Spooner gave his 1066 AD characters names that were germane to the times. Of the Saxons, 'Edith' was the name of one of King Harold's sisters, while 'Wulnoth' was a corruption of 'Wulfnoth', the name of King Harold's grandfather.

Of the Vikings, 'Ulf' was an earl who was the brother to King Harold's mother, Gytha. In the script for the second episode, *The Meddling Monk*, 'Sven' was originally referred to as 'Sweyn', after one of Harold's brothers – but he was renamed in the third script, *A Battle of Wits*.

Spooner specified stock film of the sea at night, the moon in the sky and the Viking raiding ship to be used as a budget-saving measure. Working around Hartnell's scheduled holiday, in the second episode, *The Meddling Monk*, he had the Doctor only appear in the reprise and in a series

Connections: Sniff that

► The Monk is seen to take snuff – smokeless tobacco made from ground tobacco leaves and inhaled through the nose, usually from the back of the hand. In common use from the seventeenth century, it's use waned in the twentieth century, but was still relatively popular in the 1960s.



Left:
The TARDIS
team arrives in
Saxon England.

of voice-overs from his off-screen cell which could be pre-recorded the previous week. As originally written, Vicki has to help Michael to walk after their ambush in the forest by the Saxons, and Edith is accompanied by both a man and a woman on her visit to the monastery – but this was later reduced to just one woman.

The script for the final episode, *Checkmate*, contained additional references to the Monk's actual and planned interferences in Earth's history. His diary indicates that he suggested the idea of a flying machine to fifteenth-century Italian artist and engineer Leonardo da Vinci; he also claims that it was his 'anti-gravitational lift' that allowed the ancient Britons to construct Stonehenge, and hopes to enable English dramatist William Shakespeare to see his play *Hamlet* performed on television.

Drawing upon one of the most famous years in British history – one well-known to all schoolchildren – Dennis Spooner based his narrative around events building up to William the Conqueror's

victory over King Harold II at the Battle of Hastings in 1066. In the first episode, *The Watcher*, Spooner specified the setting as "September 1066" (having deduced the year, the Doctor estimates the season by the leaves on the trees as being "late summer"). In the same episode, the Doctor talks of King Edward being laid to rest, which Edith confirms was at the start of the year; Edward the Confessor died after an illness on 4 January.

History lesson

Edward was the last king of the House of Cerdic, and many attempted to claim the throne of England as their own. Tostig, the former earl of Northumbria, had been driven from his seat of power, seeking refuge in Flanders – leaving his eldest brother, Harold of Wessex, the most powerful Earl in the country. So it was Harold Godwinson who was crowned the new King of England as Edward the Confessor was laid to rest.

William's invasion fleet massed on the Normandy coastline. Led by Tostig, a series of raids on the eastern coastline had taken place in the early summer, but, after his force had been repelled by locals in north Lincolnshire, he went north to spend the summer in Scotland, gathering fresh forces for an attack on Northumbria. These were (presumably) the Viking raids which Edith refers to in *The Watcher* – the raids which King Harold did not help repel. Certainly, during the late summer, Harold was concentrating his forces on defending the south coast from attack by William's Norman forces; in the third episode, *A Battle of Wits*, Edith refers to the men travelling south to join Harold Godwinson's army. Meanwhile, King Harald Hardrada of Norway had assembled a fleet and sailed south to

Below:
The abandoned
monastery.





join his allies, who included Tostig. Early in September, Tostig's forces made for the Tyne while Hardrada went ashore at Cleveland and attacked Scarborough; the Norwegian armada eventually anchored in the Ouse just south of York. In *A Battle of Wits*, the Doctor tells Edith that the Vikings will land south of her village in the Humber; the Monk tells Wulnoth that he expects the Vikings to arrive in force in two or three days' time, and states that the only reason William the Conqueror defeated Harold at the Battle of Hastings was because Harold had to march to Stamford Bridge to defeat the Vikings first. Around the end of the second week of September, news of Hardrada's preliminary landings had reached Harold in London, and he set north with his men. However, when Harold's forces reached Tadcaster on Sunday 24 September, the first battle between the Vikings and the King's allies had already occurred; victorious, Tostig and Harald had occupied York. The next morning, Harold advanced on the invading forces camped at Stamford Bridge, attacking the weakened Norwegian force which was exhausted from the

recent battle. Harold triumphed, but suffered massive losses. On Thursday 28 September, William of Normandy's forces landed in Sussex. By 6 October, Harold had got news of the landing, reorganised his depleted forces and returned to London. The massed British army set off for the south coast on 11 October, but – still exhausted – was defeated at the Battle of Hastings on Saturday 14 October 1066.

Douglas Camfield

The production team for the serial was assembled during April. The director was to be Douglas Camfield, who had just completed recording his first full *Doctor Who* serial, *The Crusade* [1965 – see page 6], after his trial episode *The Urge to Live* had been taped as part of *Planet of Giants* [1964 – see Volume 3] the previous September. Camfield was pleased to be assigned to this new serial, thinking it one of Spooner's better scripts. Designer Barry Newbery – also fresh from *The Crusade* – had worked regularly on *Doctor Who* since the first serial in 1963, largely handling the historical tales. As usual, costumes and make-up were supervised by Daphne Dare and Sonia Markham respectively.

As it turned out, Spooner's familiarity with the series and his establishing of the new companion meant that Tosh had very little to do on his first credited serial; he was, however, unhappy with a speech in *A Battle of Wits* in which the Doctor revealed what was going to happen in the coming weeks, and apparently wanted Hartnell to omit this dialogue on the day of recording. ■

Left:

Time for some meddling!

Connections: Farewell

▶ The story opens with the Doctor and Vicki expressing their sadness that Ian and Barbara are no longer travelling with them, they having left the TARDIS in the previous story, *The Chase* [1965 – see page 62]. The Doctor also sadly recalls the departure of his granddaughter, Susan, who left in *The Dalek Invasion of Earth* [1964 – see Volume 4].



Production

Dennis Spooner's cost-effective script had reduced the original four-day filming allocation to a minimum, and so it was decided that some of the filming schedule for the story – referred to in its later planning stages as *Dr Who and the Monk* – should be allocated to the concluding sequences of *The Chase*.

The morning of Monday 10 May saw model shots of the TARDIS for use in

Camfield's serial filmed at Ealing's Stages 3A and B; these silent 35mm inserts showed the ship materialising beside the cliffs in *The Paradox* and departing at the end of *Checkmate*.

All the remaining film for the serial came from stock: the BBC provided silent 35mm film of seagulls for the first and final episodes, along with a shot of the moonlit sky in *The Paradox* plus shots of the Northumbrian moors and a Viking ship for

The Meddling Monk. Other film was hired from Pinewood, with more silent 35mm stock showing the tide and the sea being required for *The Paradox* and for *The Meddling Monk*.

The Vikings

By Thursday 13 May, the role of Michael Taylor had yet to be filled, and the production team was becoming concerned. It was not until the following week that Verity Lambert and Dennis Spooner spotted a likely candidate, when Peter Purves performed the small comedy part of American sightseer Morton Dill in *Flight Through Eternity*, the third episode of *The Chase*. Impressed by Purves' range, Lambert and Spooner approached the actor over a drink in the BBC bar after the episode was recorded on Friday 14 May, and asked him if he would be interested in accepting the regular part of Michael. Purves said that he would, growing a beard in the three weeks before he needed to record the character's first appearance at the end of *The Chase*.

On Thursday 20, the title of the first episode was changed from *The Paradox* to *The Watcher*. The following day, Maureen O'Brien was contracted to appear in a further 12 episodes, and Peter Purves was formally engaged to play Michael for the same period; on Monday 24 May, William Hartnell was contracted to appear in a further 30 episodes. In the last week of May, Purves' character was renamed 'Steven' Taylor – although the scripts still generally referred to him as 'Michael'.

Until late in May, it was still planned to record the Monk story in Studio 1 at Riverside Studios in Hammersmith, where *The Chase* was then being taped on Fridays. However, it was decided to switch recording back to Television Centre at

Wood Lane with *The Watcher*, this venue having been used on various episodes since *The Aztecs* in May 1964.

The overall title for the serial doesn't appear to have been settled until very late in the day; production assistant David Maloney (later a director on *Doctor Who*) later joked that the story was originally referred to as 'The Vikings' until it was realised they had more Saxon extras than Vikings – then the crew started calling it 'The Saxons'. By the time synopses and promotional documents were ready to be released in early June, the title *The Time Meddler* was being used; this appeared in the *Radio Times* on Thursday 10 June, just as synopses for the deaf were issued for the first two episodes. (In the synopses, 'Michael' was to find a modern biro, watch and tape recorder in the first episode.)

Rehearsals for *The Time Meddler* began on Monday 7 June at Uxbridge Road drill

Connections: In disguise

▶ The Doctor and the Monk both refer to the ability of a TARDIS to change its exterior appearance to blend in with its surroundings wherever it lands. The Monk describes this facility as a "camouflage unit". Possibly envious of the Monk's TARDIS, the Doctor suggests that it is just "sheer luck" that the Monk's ship has taken on the appearance of a sarcophagus to blend in with its surroundings, after having landed in a monastery.



Below:
The TARDIS
on set.



Connections: Try lifting that

► The Monk claims to have provided assistance to the ancient Britons in the form of an anti-gravitational lift, enabling them to erect the huge monoliths that make up the ring of standing

stones known as Stonehenge in Wiltshire, England.



hall. Camfield drew up a strict schedule for each week, breaking down scenes to the nearest five minutes of rehearsal time each day between 10.30am and 5.30pm. The team was now joined by trailing producer John Wiles, a change which Hartnell found unsettling. The actor took to throwing faked tantrums, to scare the production team into letting him have his own

way; later, Hartnell would tell his other cast members that he was only joking. The read-through for the serial was also the first chance that Donald Tosh had to introduce himself to Hartnell, getting on the actor's good side by complimenting him on many of his

previous performances. Hartnell was glad to be working again with Camfield, and Peter Purves similarly admired the director's skill. Whereas Purves was very pleased with the story and Spooner's development of Steven's rather sardonic character, O'Brien was less impressed with the new scripts and said so during rehearsals. However, Purves quickly bonded with Hartnell and O'Brien and would occasionally have dinner with them in the evenings after rehearsals.

The main guest star, comic actor Peter Butterworth, was delighted to be part of the *Doctor Who* team and enjoyed playing the fun character of the Monk; he soon became a favourite of the cast and crew, cracking jokes off-camera in the studio to try to get fellow cast members to laugh. This casting had been at the suggestion of Verity Lambert; "I knew Peter

Right:

The Saxon villagers have reason to be concerned...



Butterworth's work and was delighted with the idea," commented Camfield in the *DWAS Yearbook 1978-79*, "he also got on very well with William Hartnell. They made a good pair of sparring partners."

Library music

Of the remaining cast, Wulnoth was played by Michael Miller – a distant descendant of Henry VII, according to promotional material; Miller's work on the serial had been mentioned in *Television Today* on Thursday 27 May. Edith was played by Alethea Charlton, who had appeared as Hur in *100,000 BC* [1963 – see Volume 1], the very first *Doctor Who* serial (on which Camfield had been a production assistant). Cast as the non-speaking Saxon, Hunter, was Michael Guest, who had had a small role in *Marco Polo* [1964 – see Volume 2] and been an extra in *The Crusade*.

For the music score, Camfield's budget-conscious plan was to feature percussive drumbeats played by a solo artist, rather than a group of musicians. The artist selected was Charles Botterill, who had played percussion on Tristram Cary's score for *Marco Polo* (again, on which Camfield had worked). Botterill recorded eight minutes of music, to be used in all episodes bar the first, in Lime Grove Studio R on the evening of Wednesday 9 June. The rest of the music would come from stock sources. No new special sounds for the serial were required from the BBC Radiophonic Workshop.

During rehearsals, Peter Purves also recorded an appearance in BBC1's police series *Dixon of Dock Green*, featuring in the episode *Castles in the Air* taped on Wednesday 9 June as part of a contract agreed prior to his casting in *Doctor Who*; this would not air until Saturday 9 October 1965.



The Watcher was recorded in Studio 4 at Television Centre on Friday 11 June. Taping was scheduled to take place between 8.30 and 9.45pm, following camera rehearsals, but a technical breakdown delayed the start of recording by four minutes.

In terms of library music for the episode: Eric Siday's composition *Suspended Animation* from the 1961 Conroy disc *The Ultra Sonic Perception* (BM 315) featured in the opening TARDIS scene; *Medieval Drama Part 3(a)* taken from a 1960 Chappell release (C 690) was played by Lawrence Leonard and his orchestra over the scene of the Monk watching the TARDIS; about a minute of the Light Symphonia's *Nuvane* from a 1964 Conroy disc (BM 416) played as the Doctor arrives at the Saxon village; and the chant playing on the gramophone in the monastery was *Secundae Vesperae in Nativitate* (Second

Above:
The Vikings
attack!

Connections: Don't move

► The Doctor pretends that the stick that he has against the Monk's back is in fact a "Winchester '73". The Winchester Model 1873 was the most successful model of rifle to be made by the Winchester Repeating Arms Company and gained iconic status as 'the gun that won the West'.



THE TIME MEDDLER ➤ STORY 17

Right:
Mischievous
monk.

Vespers of Christmas) from the 1958 Archiv Produktion LP *Gregorianik* which featured the Chor Der Mönche Der Benediktiner-Erzabtei St. Martin, Beuron conducted by Pater Dr Maurus Pfaff, of which extracts from the early tracks on the disc were used whenever the Monk needed his monastery to appear occupied.

The TARDIS set, seen in the opening episode, featured the interior double doors and, as in the preceding serial, made use of some of the set elements constructed for *The Web Planet* [1965 – see Volume 4]. The opening title caption was shown over a shot of Vicki looking at the Doctor's clock (a different one to that seen in earlier episodes), while the writer credit appeared over a shot of the Doctor at the console. Back projection of a cloudy sky was used for the scenes on the cliff top set, along with a wind machine. Where the Monk looks down on the TARDIS, a high-angle shot of the model police box, complete

with flashing light, was used; this caused Camfield problems with his camera angles. During the TARDIS scene, O'Brien changed the scripted definition of TARDIS from "Time And Relative Dimension In Space" to "Time And Relative Dimensions In Space". The BBC's catering department was required to provide 'three portions of cold roast chicken' at 4pm, for the rehearsal, and at 8pm, for the recording. The chicken had to be fit to be eaten.

The first recording break came after the scene where Steven is introduced to the ship; Purves then had his false beard removed, and



changed out of Steven's costume from *The Chase* (although Hartnell and O'Brien both retained theirs). The Saxon hut set was constructed very carefully by Newbury in the style of an authentic 'cruck', with the studio floor painted black to resemble ox blood. To allow for camera moves, recording breaks came around the scenes showing Vicki and Steven in the forest at night; the forest set was dressed fibreglass trees from stock. The monastery exterior, based on a Saxon tower, was built as a multi-level set, with a forced-perspective 'ruined building' at the rear which housed the electric light used by the Monk. The sound in the monastery sets was echoed into the studio; the set was directly based on photographs of a Saxon church which Newbury had seen in a book. The 'Next Episode' caption and the closing credits rolled over a shot of the trapped Doctor, faded to black. This last sequence was then re-enacted minus the caption and captured on 35mm film to act as the reprise for the subsequent episode. As it transpired, the session over-ran by seven minutes because one of the scenes was found to contain more music than had been cleared for use, and this had to be re-recorded at the end of the evening. Hartnell was then released for his week's

Connections: Point of origin

➤ The Doctor confirms that both he and the Monk come from the same place, although the Doctor speculates that he is from "50 years earlier". The Doctor recognises the Monk's ship as a "Mark IV" model. In *100,000 BC* [1963 – see Volume 1] the Doctor's granddaughter, Susan, explains that 'TARDIS' is a name that she made up. This might explain why the Monk

only ever refers to his vessel as a "time ship".



holiday. Camfield was deeply upset when he realised that he was forced to over-run to complete the session.

Fight sequences

Rehearsals for *The Meddling Monk* began on Monday 14 June, when the cast were joined by fight arranger David Anderson – who was to choreograph the forest battle between the Saxons and the Vikings, and also play the Viking, Sven. A judo expert who had worked on *The Avengers*, Anderson had been noted by Camfield as an extra in action sequences on *Marco Polo*, and had been cast in a small role as de Marun for a fight sequence in *The Lion*, the first episode of *The Crusade*; Anderson had also arranged fights on *The Aztecs* and managed two pop groups. The fight was planned in accordance with Camfield's camera moves in the confines of

the electronic studio, and departed from Spooner's scripted directions. One of the Vikings, Ulf, was played by Norman Hartley who was an old friend of Camfield's. Purves attended a special photographic session on the morning of Wednesday 16, when publicity shots were taken.

The Meddling Monk was recorded in TC3 on Friday 18 June between 9.00 and 10.15pm. In terms of library music, *Mediaeval Drama: Part 3(a)* again featured in the reprise and in the shot of the Doctor's cell as the Monk reached the cliffs. Peter Hope's *November Fog*, as performed by the Lansdowne Light Orchestra for an Impress disc (IA 275) around 1960, was used for the Saxons moving through the forest. *Scorched Earth* written by 'Trevor Duncan' (ie Leonard Treblico) and performed by the Group-Forty Orchestra on a 1959 Keith Prowse LP (KP 017) ran as the Monk watched the Viking boat.

Left:

What have Wulnoth and Eldred seen?





Above:
A space helmet
for a cow?

Mediaeval Drama: Part 2(c) from the Lawrence Leonard record covered Edith alone in the village. Harry Dexter's *Twelve Tone Links* Group C Number 7 from a 1962 Weinberger disc (JW 334) played over Gunnar's attack on Edith. More of the *Secundae Vesperae in Nativitate* chant was also employed.

The episode began with the 35mm filmed reprise showing the Monk facing the imprisoned Doctor; opening captions were superimposed over first this, then the subsequent library shot of the Northumbrian moors at dawn. Recording

breaks were scheduled around the first forest scene, in which Vicki and Steven are captured, to add and then clear fake mist. However, as no mist is discernible in the broadcast episode, it is possible that this effect was abandoned. In Hartnell's absence, the Doctor's voice – as taped the previous week – was played back into the monastery corridor set, calling out from behind the cell door. Where the Monk looks out over the sea, his 'view' of the film stock Viking ship was shown through a twin-circled 'binocular' mask. The library footage of the Viking longboat came from

a BBC Newsreel entitled *The Land of the Vikings*, concerning a group of 53 Danish rowing club members who rowed a replica longboat called Hugin across the North Sea from Denmark to commemorate the first landing of Danes in 449 AD. Filmed on Thursday 28 July 1949, it was first broadcast on Sunday 31 July 1949.

Monk's habit

More recording breaks followed the clifftop scene: after the scene in which the Monk, Vicki and Steven leave the Saxon settlement, and then after the ambitious studio fight sequence in which stuntmen Tim Condren and Fred Haggerty appeared as Saxons. The 'Next Episode' caption ran over a shot of the heap of furs on the bed in the Doctor's cell. At the end of recording, there was a retake of some material – from Wulnoth leading the Saxons from the village to hunt the Vikings, through Vicki and Steven entering the Monastery, and then to the three Vikings moving through the forest.

Rehearsals for *A Battle of Wits* began on Monday 21 June. On Thursday 24, Hartnell, Purves and O'Brien attended filming for the subsequent serial, *Galaxy 4*, at Ealing. *A Battle of Wits* was recorded in TC4 on Friday 25 June between 8.30 and 9.45pm; Miller pre-recorded one of his lines to be played back later.

In *A Battle of Wits*, the five music cues all came from different sections of *Twelve Tone Links*; Group C Number 7 was used for the end of the reprise, the Monk answering the knocks at the door, the Doctor herding the Monk through the monastery and the Monk knocking out his Viking intruder, while Group E Number 6 backed the Monk discovering that the Doctor had gone.

The episode opened with a re-enactment of the scene where Steven and Vicki enter

the cell; captions were again superimposed over the furs. The first recording break came during the first forest scene, showing Ulf and Sven moving along; this was to allow the cameras to move, and also to add extra trees to make the forest set appear bigger. During recording, Butterworth ad-libbed the Monk's anachronistic comments about converting kilometres to miles.

The second recording break, which came after the Doctor leads the Monk away, allowed Hartnell to don a monk's habit for the remainder of the episode; there were also breaks either side of the scene in the village in which the Monk asks Wulnoth to light bonfires. The final break came before the closing scene, allowing O'Brien and Purves to move from the Hall set into that of the Monk's TARDIS. The Monk's TARDIS exterior was designed after a Saxon altar block; the interior was limited to views of the doors of the regular TARDIS set.

The 'Next Episode' caption ran over a shot of Vicki and Steven; at the end of recording, the final sequence was acted out once more, to be transferred to 35mm film as the final part's reprise.

On Saturday 26, Hartnell recorded a voice-over for use in the serial. Rehearsals for *Checkmate* got underway in the week leading up to broadcast of *The Watcher*.

Recording on *The Time Meddler* concluded with *Checkmate*, taped in TC4 between 8.30 and 9.45pm on Friday 2 July. The episode again used library cues: Eric Siday's *Magnetic Field* from the 1960 Impress disc *Musique Electronique* (IA 148)

Connections: The changing times



► The Doctor had previously suggested, in both *The Aztecs* [1964 – see Volume 2] and *The Reign of Terror* [1964 – see Volume 3], that it would be impossible to change the course of history, even if a deliberate attempt was made. However, in *The Time Meddler*, he is genuinely concerned that the Monk will do just that, and is determined to stop him.



Above:
Face off!

was heard as Steven and Vicki investigated the Monk's TARDIS and the subsequent track on the same disc, *Mood Seven*, backed the pair's discovery of the Monk's private collection. *Twelve Tone Links Group C Number 7* was heard as the Monk raced through the woods and later sat alone in his monastery, and Roberto Gerhard's *Meteoroids* from a 1964 Southern single (MQ 45-760) played as the Monk looks into his miniaturised TARDIS.

The episode opened with the 35mm reprise from *A Battle of Wits*, after which title captions were shown over a shot of Vicki and Steven in the Monk's TARDIS; this set consisted of wall flats and the console prop from the regular TARDIS set but with a black floor rather than white, and with the console raised on a dais. During recording, new lines from

Hartnell pointed out that the Monk's Mark IV machine is fitted with an 'automatic drift control', to allow the ship to be safely suspended in space; the actor ad-libbed some dialogue where the Doctor removes the dimensional controller from the Monk's ship.

"Doc...tor"

A recording break allowed Hartnell, Purves, O'Brien and Butterworth to move from the Monk's TARDIS set to the hall. In a later scene, Purves improvised his "Doc...tor" gag, referring back to *The Watcher*. A recording break occurred prior to the final attack on the Vikings in the forest, and another pause permitted the Viking actors to be replaced by dummies – filled sacks, in fact – for the shot of the Saxon mob killing the Nordic invaders. Yet another break allowed the regular cast members to again move from the Monk's TARDIS into the hall, and to set up the small photographic blow-up of the TARDIS set for the inlay shot of the Monk staring into his miniaturised TARDIS.

Camfield had also arranged a special closing credit sequence, since *Checkmate* would conclude the second series of *Doctor Who* as broadcast; here, the regular cast stood against black drapes to help obtain over-exposed shots of Steven, Vicki and the Doctor which were then superimposed over a starscape caption. Camfield had originally planned to credit the extras as 'Saxon villagers', but this was dropped from the final roller. ■

PRODUCTION

Mon 10 May 65 Ealing Film Studios:
Stage 3A/B (Beach (TARDIS))

Fri 11 Jun 65 Television Centre: Studio 4

(*The Watcher*)

Fri 18 Jun 65 Television Centre: Studio 3
(*The Meddling Monk*)

Fri 25 Jun 65 Television Centre:

Studio 4 (*A Battle of Wits*)

Fri 2 Jul 65 Television Centre:
Studio 4 (*Checkmate*)

Post-production

To bring *The Watcher* down to time, a scene showing Vicki and Steven in the forest was cut. Coming just after the Doctor's arrival at the settlement, this opened with Vicki hearing wolves howling as night falls. Steven says he expected them to have found a building or house by now, but Vicki reminds him that there weren't that many in the tenth century. Still unconvinced, the astronaut

suggests that they should find shelter. Minor edits were made to *A Battle of Wits*. The first cut, of 15 seconds' duration, had the Monk treating the wounded Eldred, and saying that there is one more thing he needs to do. The second cut followed the shot of the Doctor imprisoned in his cell by the Vikings; originally, Sven looked through the bars of the door to see the Doctor sitting on his bed. ■

Below:
Steven and
Vicki enjoy
the scenery.



Publicity



Right:
Steven isn't convinced they've found a Viking helmet.

- The serial was previewed in *Radio Times* on Thursday 1 July, complete with a photograph of the new crew outside the TARDIS.
- Throughout the period of transmission, *Doctor Who* received a great deal of publicity because the Aaru cinema movie *Dr Who and the Daleks* had been released in June: Terry Nation was interviewed on *Wales Today* from BBC1 Cymru on Wednesday 21 July; the Daleks were discussed briefly on BBC2's *Late Night Line-Up* on Friday 23; and the movie *Dr Who and the Daleks* featured in *A Quick Look Round* from BBC1 South on Monday

26. Producer Verity Lambert discussed her series with host Denis Tuohy on *Late Night Line-Up* at the end of BBC2's scheduled on Wednesday 28 July, and was also joined by Nigel Kneale, the writer of the Professor Quatermass science-fiction serials screened by BBC TV in the 1950s who was rather dismissive of the programme. The same day, William Hartnell's success in *Doctor Who* was emphasised by a story in the *Daily Mirror* entitled *Just the job for Mr H*; this revealed how the star had renovated and refurnished his home, purchased a new car, and given his wife a half-inch high solid gold police box topped with sapphire.

Broadcast

► *The Watcher* was broadcast in a later slot than usual due to an extended edition of sporting magazine *Grandstand*, covering the Henley Regatta and the Wimbledon tennis finals. On broadcast, *A Battle of Wits* was accidentally faded out early, omitting Douglas Camfield's directing credit. Camfield complained to John Wiles who issued a stern memo requesting that this not be allowed to happen again in the future.

► Studying the current serial in *Television Today* on Thursday 22 July, television critic Bill Edmund commented: 'I suppose it's too much to ask for strange monsters to infest Saxon England but it's a great pity there aren't any to liven up *Dr Who*' while admitting that 'the monk, played by Peter Butterworth, is an interesting and amusing creation'. The following day on BBC1's *Junior Points of View*, host Sarah Ward recounted how viewer Lorna Goldsworthy of London had



written her own *Doctor Who* episode entitled *Where Death Walks!* in which Vicki was captured by a strange tribe called the Kratonians who threatened to imprison her in their purple cavern.

► Summer nights and the lack of Daleks led to smaller audiences for *The Time Meddler* than for *The Chase*; audience appreciation figures were also down. Nevertheless, *The Meddling Monk* was the highest-rated BBC show of the week for the South West region. By the time of the third episode, the serial had dropped outside the top 20 shows – but although *A Battle of Wits* was the lowest-rated episode of the season, *Doctor Who* still enjoyed a larger audience share than ITV (most regions ran *Thank Your Lucky Stars* in opposition). The season's end drew complaints from viewers of *Junior Points of View* on Friday 30 July. Timothy Ward of Gloucester wrote: 'I like Dr Who, why has he been taken off?... If I had known I would have lent you my Grandad for a few weeks.' Sarah Ward assured viewers that *Doctor Who* would return on Saturday 11 September before David Gallagher of Peterlee, Co Durham commented, 'It is quite obvious that when he is in a very tight spot he will not be killed... If he was the programme couldn't be called *Dr Who* anymore – he would be dead.'

► Thursday 5 August saw an Audience Research Report issued on *The Watcher*. Many of the 168 viewers canvassed

Left:
"Who goes there?"...
Alethea
Charlton
rehearses a
scene.

found the discovery of a wrist watch, gramophone and electric light in 1066 fascinating, and a good twist to the time travel theme. Some speculated that the Monk was another time traveller, while others hoped to see the Battle of Stamford Bridge in later episodes. Generally, the viewers enjoyed the return to a historical setting and liked Steven's character, although some missed Ian and Barbara. Others found it too fantastic. Missing the point completely, a housewife was quoted as saying: "I didn't understand this at all – since when were there wrist watches and gramophones in 1066? I thought it an absolute waste of time watching something that didn't make sense." Some of those interviewed felt Hartnell was unsure of his lines. A report on *The Meddling Monk* was produced on Thursday 12 August: some viewers were still confused by the anachronistic toasters and frying pans – "Can't understand what a gramophone *etc* has to do with early Britons. It seems just silly" – and many now found the story slow

and uneventful, observing that the fight was feeble and the sets looked 'stagey'.

Commenting on the *Late Night Line-Up* broadcast in *The Listener* on Thursday 19 August, critic JC Trewin commented that 'it was interesting to hear [Kneale] blandly observing that his children were not allowed to watch *Doctor Who*. Having ejected my own children I saw the last pre-recess instalments of *Doctor Who* and liked these well, partly because no mechanical monsters arrived and partly because the logical consequences of time-meddling were faced.' Reviewing the new BBC1 serial *Hereward the Wake* for *The Observer* on Sunday 19 September 1965, Maurice Richardson wrote: 'It's going to make it rather difficult to suspend disbelief, especially coming so soon after *Dr Who*'s remarkable essay in this period.'

The 405 line videotapes of all episodes of *The Time Meddler* in the BBC archives, apart from *The Meddling Monk*, were cleared for wiping on Thursday 17 August 1967 and were subsequently erased. *The Meddling Monk* was cleared for wiping on Friday 31 January 1969.

The Time Meddler was marketed abroad by BBC Enterprises as 16mm film recordings. Buyers included Australia, Gibraltar, Singapore, Zambia, Barbados, Mauritius and Sierra Leone. New Zealand bought the serial in September 1968; these prints were sent on to Nigeria in March 1973.

The BBC retained a 16mm print of *The Meddling Monk* in its archives, and BBC

Right:

The viewers liked Steven's character.



Enterprises was still marketing the episodes in 1974. However, by 1977, sales had dried up – and the serial was junked, with only the second episode surviving.

► In October 1984, a batch of *Doctor Who* film recordings were found in Nigeria, including all four episodes of *The Time Meddler*. On being returned to the BBC by February 1985, the three formerly lost episodes were all found to be cut: *The Watcher* was missing the opening minutes of Steven being found aboard the TARDIS; a scene of the Vikings arguing in the forest was cut from *A Battle of Wits*; and the final camera shots of the Vikings being killed had been removed from *Checkmate* (here, Ulf calls out to his god, Odin, as Wulnoth and the Saxons close in).

► When the team behind BBC2 arts magazine *The Late Show* proposed a series of *Doctor Who* archive repeats late in 1991, BBC technician and *Doctor*



Who fan Steve Roberts urged producer Teresa Griffiths to allow him to restore the serial to represent the Hartnell era. Using complete 16mm prints of *The Watcher* and *A Battle of Wits* held by a private collector, Roberts restored all bar one of the cuts, and the serial was transferred to digital D3 tape on Friday 20 December 1991. The repeats ran on BBC2 on Fridays in January 1992, with *The Watcher* being scheduled immediately after a *Doctor Who* compilation programme, *Resistance is Useless*; other episodes ran at the regular time of 6.50pm.

Above:
The Doctor doesn't get the joke.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
The Watcher	Saturday 3 July 1965	6.55pm – 7.20pm	BBC1	24'05"	8.9M (15th)	57
The Meddling Monk	Saturday 10 July 1965	5.40pm – 6.05pm	BBC1	25'17"	8.8M (19th)	49
A Battle of Wits	Saturday 17 July 1965	5.40pm – 6.05pm	BBC1	24'10"	7.7M (28th)	53
Checkmate	Saturday 24 July 1965	5.40pm – 6.05pm	BBC1	24'00"	8.3M (24th)	54

REPEAT TRANSMISSION

The Watcher	Friday 3 January 1992	7.20pm – 7.45pm	BBC2	24'18"	2.37M (15th) ¹	-
The Meddling Monk	Friday 10 January 1992	6.50pm – 7.15pm	BBC2	25'18"	2.79M (21st) ^{1,2}	-
A Battle of Wits	Friday 17 January 1992	6.50pm – 7.15pm	BBC2	24'01"	2.58M (13th) ¹	-
Checkmate	Friday 24 January 1992	6.50pm – 7.15pm	BBC2	23'47"	2.63M (15th) ^{1,3}	-

¹ Chart position in relation to BBC2 programmes only

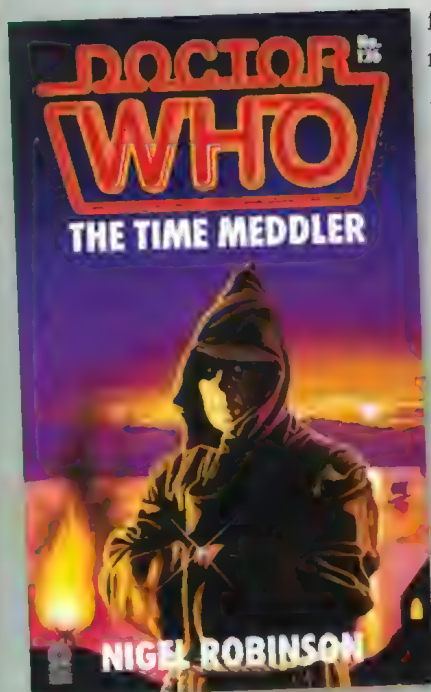
² Broadcast late due to overrun of Embassy World Championship coverage in Darts

³ Existing film recording slightly edited

Merchandise

Right:
The video and DVD releases.

Below:
Jeff Cummins' cover for the 1987 novelisation.



Target Books editor Nigel Robinson novelised the late Dennis Spooner's scripts as *Doctor Who: The Time Meddler*. The cover was painted by Jeff Cummins and the book was published as a WH Allen hardback in October 1987, with a Target paperback following in March 1988, numbered 126 in the series. A later edition with a revised cover was rush-released in May 1992 to tie in belatedly with the repeat of the story on BBC2.

BBC Worldwide produced *The First Doctor Box Set* on video in November 2002. The set contained *The Time Meddler* along with *The Sensorites* [1964 – see Volume 3] and *The Gunfighters* [1966 – see Volume 7]. The videos had photomontage covers.

The Time Meddler was released on BBC DVD in February 2008. As well as

the restored and remastered episodes, it included the following extras:

- ▶ **Commentary** – with actor Peter Purves, producer Verity Lambert, script editor Donald Tosh and designer Barry Newbery
- ▶ **Stripped for Action: The Story of Doctor Who Comics: The First Doctor** – a look at the First Doctor's comic strip adventures
- ▶ **The Lost Twelve Seconds** – a recreation of the missing 12 seconds from *Checkmate* using an off-air sound recording
- ▶ **Before & After Restoration** – 'before and after' examples of techniques used during the

restoration of this story

- ▶ **Photo gallery**
- ▶ **Radio Times**
- billings**
- ▶ **Subtitle production notes**

The complete story of *The Time Meddler* was also released on Eaglemoss' *Doctor Who – DVD Files* #150 in October 2014.

In September 1987, the *Doctor Who* Appreciation Society reference department produced *Space Adventures* on cassette (RDMP1). This collection of stock music used on *Doctor Who* during the 1960s, compiled by Julian Knott, was limited to 300 copies. It featured the Roberto Gerhard track *Meteroids*; an expanded version of this release later appeared on CD as *Space Adventures: Music from Doctor Who 1963-1971* in October 1998 (JPC 2CD). *You Have the Right to Remain Silent* by Pseudonym was released on vinyl by PRT/Saturday in 1988. The 7" and 12" singles included samples from *The Time Meddler* and *The Daleks' Master Plan* [1965/6 – see Volume 6]. ■



Cast and credits

CAST

William Hartnell Dr Who
and
Maureen O'Brien Vicki
Peter Purves Steven¹
with
Peter Butterworth Monk
and
Alethea Charlton Edith
Peter Russell Eldred
Michael Miller Wulnoth
Michael Guest Saxon Hunter [1]
Norman Hartley Ulf [2-4]
Geoffrey Cheshire Viking Leader [2]
David Anderson Sven [2-4]
Ronald Rich Gunnar the Giant [2]

¹Billed as 'Steven Taylor' on *The Watcher*

UNCREDITED

Fred Hagerty, Tim Condren ... Stuntmen/Saxons
James Hamilton Viking
Lyn Turner, Ken McGarvie, Peter Brooks,
Freddy Parsons, Derek Schafer, Vic Taylor,
John Evans Saxons
Don Simons, Duggie Dean Saxon Boys

CREDITS

Written by Dennis Spooner
Fight Arranger: David Anderson [2]
Title music by Ron Grainer
and the BBC Radiophonic Workshop
Percussion played by Charles Botterill [2-4]
Costumes supervised by Daphne Dare²
Make-up supervised by Sonia Markham
[Monica Ludkin supervised 3, uncredited]²
Lighting: Ralph Walton²
Sound: Ray Angel
[Brian Hyles supervised 4, uncredited]²
Story Editor: Donald Tosh
Designer: Barry Newbery
Producer: Verity Lambert
Directed by Douglas Camfield

² Credited on *Checkmate* only

Below:
The Monk
eavesdrops.



Profile

PETER BUTTERWORTH

The Monk

Peter William Shorrocks Butterworth was born on 4 February 1919 in Bramhall. Joining the merchant navy in his teens, when World War II broke out he signed up with 826 Squadron, the air branch of the Royal Navy, becoming a sub-lieutenant.

Shot down over occupied Holland in 1940, Butterworth spent most of WWII in prisoner of war camps. Imprisoned in Stalag Luft III in 1942, he met RAF pilot Talbot 'Tolly' Rothwell. The pair performed in shows intended to cover up tunnelling attempts. Butterworth was involved in the 'wooden horse' escapes, leaping over a vaulting horse while escapees tunnelled underneath. Butterworth and his fellow POWs were finally liberated in May 1945. Ironically, when Butterworth was building his civilian showbusiness career he auditioned for the 1950 film *The Wooden Horse*, based on the Stalag Luft escapes, but was rejected for not looking "convincingly heroic enough"!

Post-war, Butterworth ventured into variety on stage, films and radio. One of his earliest broadcasts came in October 1945 with *The Old Town Hall*, a radio show on the BBC's Light Programme.

While rehearsing a Jack Hylton revue in 1946, Talbot Rothwell introduced Butterworth to Scottish actress Janet Brown and the couple married in 1947. Rothwell meanwhile continued to influence his friend's career, writing for Light Programme

sketch show *Leave It to the Boys!* featuring Butterworth in 1947. Small film parts followed in *William Comes to Town* (1948), *Mystery at the Burlesque* (1949) and *Paul Temple's Triumph* (1950). He was a 'betting man' alongside fellow punter Jon Pertwee in *The Gay Dog* (1954).

His TV début came in comedy play *By Candlelight* in November 1949. He also joined TV comedy sketch show *How Do You View?* with its third series in November 1950, playing chauffeur Lockett to the show's star Terry-Thomas. Talbot Rothwell had joined the writing staff and wife Janet also appeared.

Radio engagements included musical revue *Happy-Go-Lucky* in 1951, but he really made his name as one of the first stars of children's TV. From October 1951 he hosted the fortnightly *Saturday Special* alongside Porterhouse the parrot (a puppet voiced by Peter Hawkins). By late 1951 Butterworth was in *Saturday Special*, *How Do You View?* and *Happy-Go-Lucky* in the same week. From autumn 1952 *Saturday Special* was retooled

Right:
The Meddling
Monk.



all at sea as *SS Saturday Special*, with Captain Butterworth and Porterhouse now joined by a new puppet character called Sooty.

Although *Saturday Special* ended in 1953, Butterworth continued hosting BBC children's programmes. He performed and wrote his own series *Peter's Troubles* and *Butterworth Time* and from 1956 wife Janet joined him as co-host. Butterworth ended his successful stint with *For the Children* in 1958, by which time he was established in many other areas, including hosting popular radio broadcast *Workers' Playtime* between 1956-62. He and Janet played husband and wife George and Constance Bird in sitcom *Friends and Neighbours* (1954), written by Talbot Rothwell. Sitcom *Those Kids* (1956) was an early ITV outing; for *Meet the Champ* (1960) he was back on the BBC, this time with Bernard Bresslaw.

Butterworth's ability to play quirky characters in straighter dramas was showcased in six instalments of *Armchair Theatre* between 1956-62, and parts in *No Hiding Place* (1959), *Inside Story* (1960), the title role in ITV *Television Playhouse: Mr. Cole and the Middle Kingdom* (1961), *Dixon of Dock Green* (1962), *Sunday Night Play: The Holly Road Rig* (1963) and a handful of episodes of *Emergency – Ward 10* in 1964. 1965 brought a more comic variety turn in *The Roy Castle Show*. The same year also brought his role of the Meddling Monk in *The Time Meddler*.

Butterworth's first contribution to the successful comedy franchise *Carry On* was *Carry on Cowboy*, shot at Pinewood from 12 July 1965. *Cowboy* was not released in cinemas until spring 1966, two months or so after the Monk's return in three episodes of *The Daleks' Master Plan* [1965/6 – see Volume 6] had aired.

With Talbot Rothwell now writing the *Carry Ons*, Butterworth eventually appeared in 16 films, making him the



Above:
Peter Butterworth and wife Janet Brown in *Friends and Neighbours*.

sixth most prolific *Carry On* regular behind Kenneth Williams, Joan Sims, Charles Hawtrey, Sid James and Kenneth Connor. Appearing in many classic entries, Butterworth remained for the dismal final outing *Carry on Emmannuelle* (1978).

Other films included *A Funny Thing Happened on the Way to the Forum* (1966), *Prudence and the Pill* (1968) and the big screen version of *Bless This House* (1972).

Butterworth also remained busy on TV. He featured in two BBC sitcoms at once in 1966 – *Frankie Howerd* and *Hugh and I* – and was a cast regular in the Terry Scott vehicle *Scott On...* (1971/2). He was groundsman Groome in the second run of children's fantasy comedy *Catweazle* in 1971, guested in a 1975 episode of *Dad's Army* and took a regular role in John Inman's seaside rock factory farce *Odd Man Out* (1977).

Butterworth died suddenly on 16 January 1979 from a heart attack, after returning home from an evening performance in *Aladdin* at the Coventry Theatre. His widow Janet became a successful comedy impressionist and their son Tyler, born 1959, also became an actor. ■

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